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THE ART OF PLAYING MRIDANGAM

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आम्नाय-ग्रन्थालय,
भरतनिधि, कर्त्तेरी
वाराणसी-5

A PERCUSSION INSTRUMENT

IN

KARNATAKA MUSIC

BY

KALASIKHAMANI

TINNIAM VENKATARAMA IYER

(Author of Pallavi Ratnamala)

EDITED BY

R. VENKATARATHNAM, B.A., (Hons.)

DISCIPLE OF THE AUTHOR

With the Grant-in-aid of

The Tamil Nadu Sangitha Nataka Sangam, Madras.

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FIRST EDITION—1969.

Copies can be had from

Vidwan Tinniam Venkatarama Iyer,

27, Muthukalathi Chetty Street, Triplicane,

Madras-5.

Dedicated to my venerable master

Brahma Shri Tinniam Sethurama Iyer

Bharati Vijayam Press, Triplicane, Madras-5.

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FOREWORDS

Sangitha Kalanidhi Palghat Shri T. S. MANI IYER
(Mridanga Vidwan)

Vidwan Tinniam Venkatarama Iyer, the author of this book is a senior artist in Karnataka Music. He has been rendering valuable service to the cause of developing Mridangam Lessons and teaching the art to great many a number of disciples who are all shining as competent artists in the field of Karnataka Music.

I am immensely pleased to express my delight and to congratulate him in bringing forth this book on the Art of Playing Mridangam. The book reveals his ripe experience in teaching the art for a number of years. The treatment is very simple to make a beginner follow and understand easily.

I find that this book is a fairly complete elementary text-book on the art, suitable for junior classes in schools and universities.

I have great pleasure in expressing my appreciation over the work translated into English and hope that this book will be welcomed as a suitable one for Mridangam classes.

(Sd.) T. S. MANI.

Sangitha Kalanidhi Musiri Shri SUBRAMANIA IYER
PRINCIPAL, CENTRAL COLLEGE OF KARNATAKA MUSIC, MADRAS.

18, Oliver Road, Mylapore,
Madras.

Mr. Tinniam Venkatarama Iyer has written a book of primer for the learning of Mridangam.

Mr. Venkatarama Iyer belongs to the old traditional school of Mridangam players and he is a veteran in the field. He is known to me for the past over forty five years. He is one of the very few talented Gurus in the art. He has many good players of Mridangam as his disciples to his credit. As such, I consider him eminently fitted to write a book on the subject. I perused the manuscript and I was much impressed by the way he has treated the subject.

I devoutly wish, the would be students of Mridangam would profit by it,

(Sd,) Subramania Iyer,
17th March 1965.

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PROF. P. SAMBAMOORTHY, B.A., B.L.,

FELLOW, SANGITH NATAK AKADEMY, NEW DELHI,

U. G. C. PROFESSOR, UNIVERSITY OF MADRAS.

116, Santhome High Road, Madras-4 23—11—1969

The art of playing Mridangam has been developed to a wonderful degree of perfection in India. It is the instrument *par excellence* for providing rhythmic accompaniment in all concerts. The rhythmic harmony provided by the Mridangam player considerably heightens the enjoyment value of a concert. The beauties underlying the rhythmic construction of compositions and sequences of sangatis will go unnoticed, in the absence of the rhythmic commentary provided by the Mridangam player.

Indian Music is noted for the large number of variety of rhythms used. In this respect, it stands without a parallel. Musicians of other countries are now getting interested in the wealth of rhythms used here. While some talas are used in Musical compositions, many others are used in exposition of scholarly pallavis.

The construction of the Mridangam offers an intelligent field for study. The manner of skinning the Drum-heads, the mode of applying the black paste on the right head and the loading of the left head with a temporary paste of soojee and water are all of interest from the acoustic point of view.

The Mridangam is an indispensable accompaniment in concerts of Music, Dance and Kathakalakshepam. There are distinctive rhythmic sequences for use in these types of concerts. The Mridangam player holds the twin reins of Sruti and Laya in his hands and is of help to the other members of the concert party.

The Mridangam belongs to the celebrated *Vadya Trayam*. To attain proficiency in playing this instrument, a series of correctly planned and graded exercises have been evolved. These traditional exercises are presented in this book in a clear manner and with adequate Notation. The printing of the rhythmic solfa syllables in the English script and Devanagari script will cater to the needs of a wider circle of aspirants in this art. The author, Kalasikhamani Shri Tinniam Venkatarama Iyer who is himself a musician and an adept in playing this instrument has spared no pains in making the book useful. The thanks of the music world are due to him.

I hope many will profit by this publication.

P. Sambamoorthy.

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SANGITA KALANIDHI,

MUDIKONDAN C. VENKATARAMA IYER,

PRINCIPAL

THE TEACHER'S COLLEGE OF MUSIC,
MUSIC ACADEMY, MADRAS-14,

97-B, Lloyds Road, Gopalapuram, Madras-6.

26—11—1969

Mridanga Vidwan Shri Tinniam Venkatarama Iyer has experience of more than five decades in Mridangam playing. He has accompanied almost all the elder Vidwans of this century. He has brought out a book on the art of playing Mridangam in the traditional manner with blocks illustrating the postures of the fingers on Mridangam. It seems that this is the first part of his work on the subject.

This book is printed in Devanagari characters with English Notation which will be useful to those who know Devanagari and English. The North Indian Artists may easily follow this book.

Shri Venkatarama Iyer is the fit person to publish such a book on Mridangam. I wish him to bring out another book on the subject dealing with an advanced course in the art and also one in the regional language.

I wish the beginners learning Mridangam to follow the lessons given in this book.

I wish Shri Tinniam Venkatarama Iyer every success in his attempts,

Mudikondan Venkatarama Iyer.

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AUTHOR'S PREFACE

The object of this work is to provide a text on the learning of playing on Mridangam, a percussion instrument of the Karnataka Music, where rhythm plays a very important part. The rhythmic effect of the music is enhanced by the dexterity of the percussionist. The Mridangam is one of the finest percussion instruments used in Karnataka Music concerts. The science of rhythmic theories forms the basis for the percussion instruments and the musical forefathers were not merely musicians and musicologists, but they were also experts in mathematics. Even though advanced mathematical theories have been introduced into the Science of Laya, this book deals with the elementary lessons to be learnt by beginners. Elementary lessons in all the five Jaathis and in the four popular Talas, namely, the Adi Tala, the Rupaka Tala, the Misra Chapu Tala and the Khanda Chapu Tala have been introduced in this work.

One salient feature of this work is that a unified system of notation for identifying the strokes has been introduced. The notation for the strokes is given in the first line in each lesson. The second line written in Devanagari script indicates the way of pronouncing the strokes. The Jathis (ஜதிகள்) in percussion instruments have a characteristic known as Sol Bheda (சொல்பேதம்). That is, the same stroke is seen to be pronounced in different manner on different occasions and in different schools. This characteristic is, however, an enchanting feature in the sense that Sol Bheda was adopted by the artists to make the Art of Reciting Jathis pleasing for the audience. But, it was felt, during the course of my training students, that a unified system of notation for the strokes is necessary for the identification of strokes so that the student can easily know the strokes involved in a Jathi.

The credit for having devised a convenient system of notation for this purpose goes to my disciple, Sri R. Venkatarathnam, B.A., (Hons.), who has edited the book in a compact form.

It was with the kind financial aid extended by the Tamil Nadu Sangitha Nataka Sangam that I was able to publish this work and my thanks are due to the authorities of the Sangam for their valuable help.

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I also thank my friend Sri Varadan who has drawn the figures illustrating the postures of fingering on the Mridangam. I also sincerely thank Sangitha Kalanidhis Sarvasri Palghat T. S. Mani Iyer, Musiri Subramania Iyer and Mudikondan Venkatarama Iyer and Prof. P. Sambamoorthy for their kind forewords encouraging my work.

I also thank, with appreciation, M/s. Bharati Vijayam Press, Madras-5 for their good services in printing this book.

I hope that this work will be useful to the Mridangam learners and instructors for a systematic treatment of the art. An advanced course is now under preparation and is expected to be released shortly. A text book on Musicometrics, dealing with a mathematical study of the theories of the rhythm is also under preparation. I believe that I will be able to complete these works with the inspiration derived from the lovers of music and musicians.

Vidwan Tinniam Venkatarama Iyer.

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Parts of Mridangam

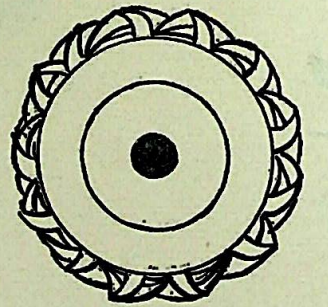

Fig. 3
(Thoppi)

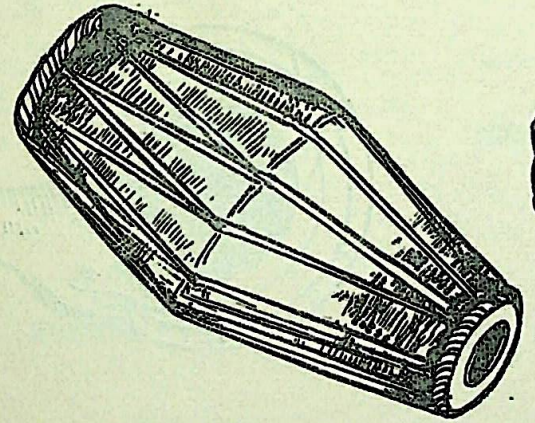

Fig. 1
(Mridangam)

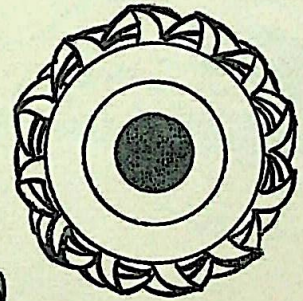

Fig. 2
(Valantharai)

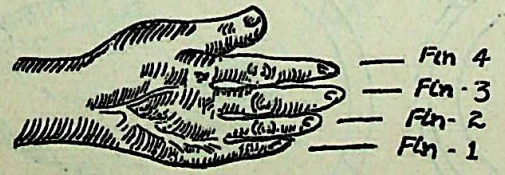

Fig 4

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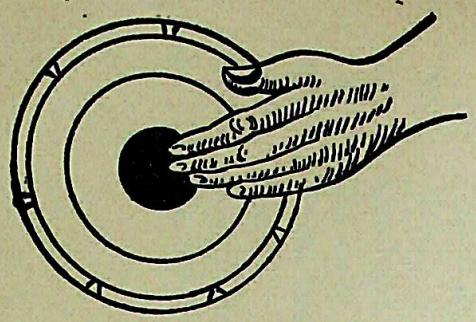

Fig. 6
Syllable "K"

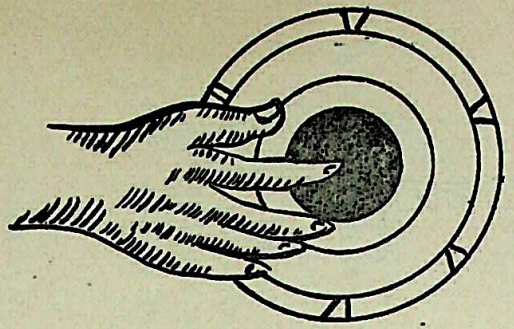

Fig. 7
Syllable "R"

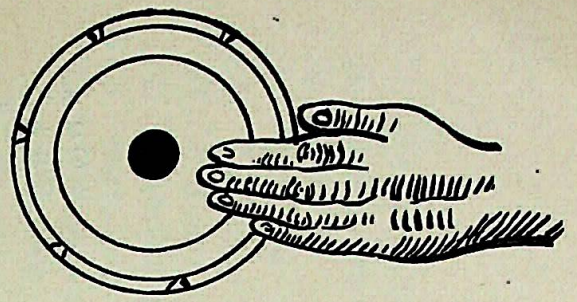

Fig. 8
Syllable "D"

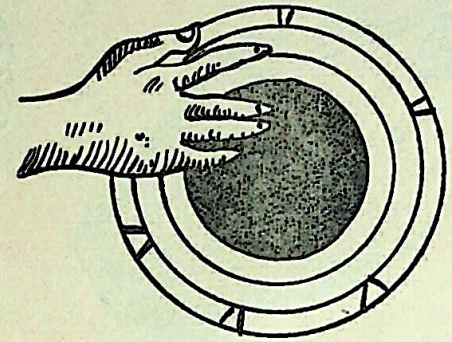

Fig. 9
Syllable "N"

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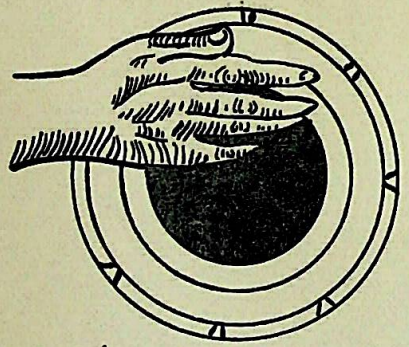

Fig. 10
Syllable "T"

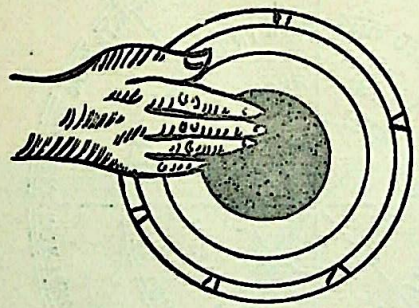

Fig. 11
Syllable "t"

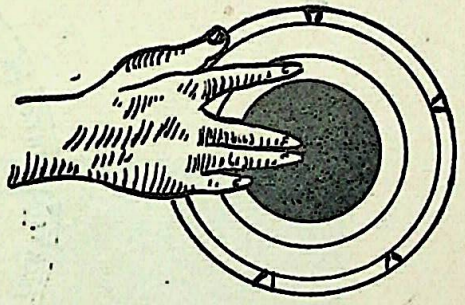

Fig. 12
Syllable "M"

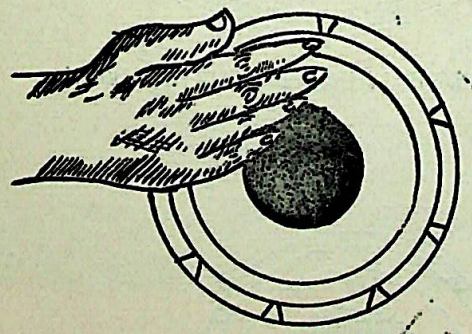

Fig. 13
Syllable "C" (Chaapu)

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Fig. 14
Half Chaapu

Fig 15

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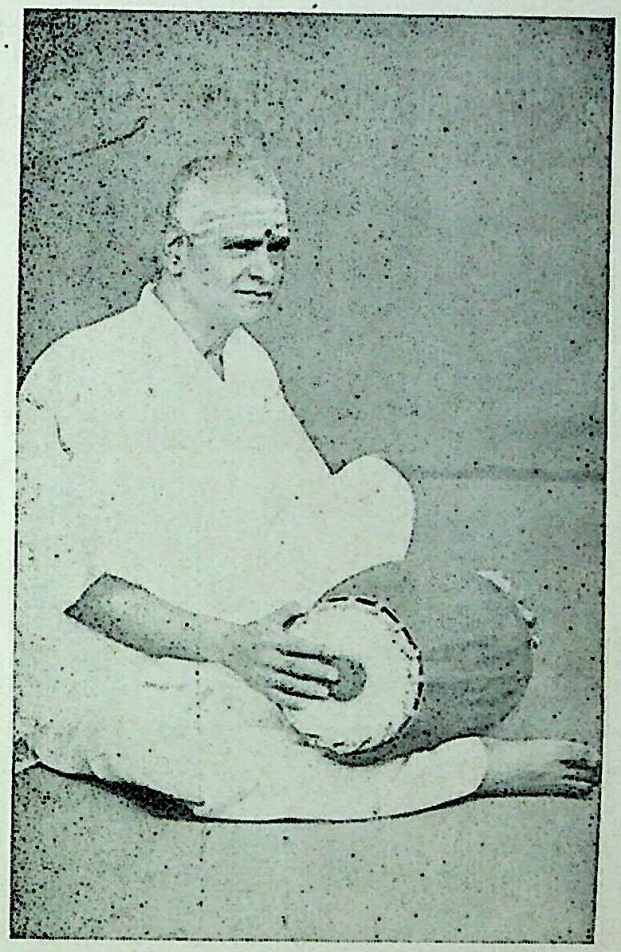

Kalasikhamani Tinniam Venkatarama Iyer

(*Author of this book*)

Fig. 1

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FIRST YEAR COURSE

LESSON—I

PARTS OF MRIDANGAM

The Mridangam is one of the finest percussion instruments used in the Music Concerts of South India. It can be tuned to the required Sruthi (Pitch) subject to its range of tuning. It is both a Sruthi Vadya and a Tala Vadya.

The following are the main parts of the Mridangam. [Fig. 1]

1. RIGHT SIDE Called the VALANTHARAI (வலந்தரை) [Fig. 2]
2. LEFT SIDE Called the "THOPPI" (तोप्पि) (தொப்பி) [Fig. 3]

The Right Side comprises of two parts. They are:—

(i) BLACK PASTE (சோறு), marundu or Karanai.

(ii) WHITE RING called the MEETTU. (மீட்டு)

The black circular layer on the Right Side is called the Black Paste. It is formed by applying a kind of pulverized iron paste.

The white annular surface (White Ring) round the Black Paste on the Right Side is called the Meettu.

The order of fingers of the right hand is shown in Fig. 4.

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LESSON—II

VIGHNESWARA PAATAM (विघ्नेश्वरपाठः)

The manner of keeping the instrument on the lap while playing on it, is given in Fig. 5. The right hand should be near the Right Side and the left hand should be near the Left Side.

When one side of the instrument is sounded, the other side should be kept gently pressed by the palm of the other hand near that side. This precaution would help in the prevention of jarring noise during the strokes.

In Mridangam, a syllable (சொல்) denotes a stroke on the instrument as well as a Rest (कार्वै) (Kaarvai).

Lord Vighneswara is the Remover of obstacles in Hindu Mythology. Hence, the First Lesson in Mridangam is named after Him as Vighneswara Paatam (விக்னேச்வர பாடம்).

This lesson consists of four syllables, each syllable representing a stroke.

The strokes are—

	K	R	D	N
NOTATION :	ता (or त)	ती or (ति)	तों	नं
Pronunciation :	*Tha*	*Thi*	*Thom*	*Num*

Identification of strokes in Vighneswara Paatam—

(1) *Syllable* 'K' (ता) :— *[Fig. 6]*

This syllable represents a hard (pressing) non-vibrating stroke at the middle of the Left Side by the palm of the Left Hand. This is recited as "Tha (as in *Thorn*);" "Ku (as in *cushion*)"; "Ka (as in *cut*)"; and "Ki (as in *Kith*)". Since the majority of pronunciations is in the order of 'K', the syllable 'K' has been assigned to this stroke. There are, thus, four pronunciations for this stroke. (தா, கு, க, கி) : (ता, कु, क, कि).

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(2) *Syllable* 'R' (ரீ) :— *[Fig. 7]*

This syllable represents a hard (pressing) non-vibrating stroke made at the middle of the Black Paste by the tip of the fourth finger of the Right Hand. This is pronounced as "Thi (as in *Thither*)"; "Ri (as in *Ring*)" and "Tha (as in *Thorn*)." There are, thus, three pronunciations for this stroke (தீ, ரீ, த); (ति, रि, त)

(3) *Syllable* 'D' (தோம்) :— *[Fig. 8]*

This syllable represents a hard *vibrating* stroke made at the nearer segment of the Left Side by the first four fingers of the Left Hand. This is recited as "தோம்" (Thom). Sometimes, this is pronounced as "Ja" as in "Jump." There are thus two pronunciations for this stroke. (தொம் or தோம், ஜ); (तों, ज)

(4) *Syllable* 'N' (நம்) :— *[Fig. 9]*

This syllable represents a gentle vibrating stroke made by the fourth finger of the Right Hand at the Meettu, pressing simultaneously, the Black paste by the first two fingers of the Right Hand. This is pronounced as "Num (as in Number)"; (நம்).

The posture for 'Thi' given for syllable no. 2. above will help the student to pick up speed in Playing Mridangam Lessons. The four strokes of the Vighneswara Paatam should be played and repeated continuously in the given order with uniform speed. The student should train himself to play the lesson as fast as possible.

Variations of Vighneswara Paatam :—

(1)	KK	RR	DD	NN
	तत	तिति	तोंतों	नंनं
(2)	KKKK	RRRR	DDDD	NNNN
	ततत	तितिति	तोंतोंतोंतों	नंनंनंनं

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LESSON—III

RESTS (கார்வை)

Rests. (Kaarvais):—

A syllable falls at the point of commencement of a unit of time. It represents a stroke as well as a rest.

It will be seen that there are Mridangam Lessons where there are (one or more) silent gaps between strokes. These gaps are known as "Rests (Kaarvais)" (கார்வை). Just as a stroke is associated with a unit of time, a rest is also associated with a unit of time. A stroke produces sound. But there is no sound in a Rest. Both are, however, equivalent for purposes of rhythmic calculations. The Rests, in other words, are "Imaginary Strokes" and they lend special rhythmic effect to Mridangam Expressions. Mastery over Kaarvais is an indication for Good *Laya Gnana* (Knowledge of Rhythmic effect). A stroke followed by Kaarvais corresponds to a Dirgha Swara.

The symbol '◦' is assigned to a Kaarvai.

Some variations of Vighneswara Paatam involving Kaarvais:—

(1)	K◦KK	R◦RR	D◦DD	N◦NN
	ता_तत	ती_तिति	तों_तोंतों	नं_नंनं
(2)	KK◦K	RR◦R	DD◦D	NN◦N
	तता_त	तिती_ति	तोंतों_तों	नंनं_नं
(3)	KKK◦	RRR◦	DDD◦	NNN◦
	तताता_	तितिती_	तोंतोंतों_	नंनंनं_

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(4) K--K R--R D--D N--N

ता--त ती--ति तों--तों नं--नं

(5) K--- R--- D--- N---

ता--- ती--- तों--- नं---

Note: A rest is also termed as "Visranthi" (விச்ராந்தி).

Mridangam Exercises with Kaarvais are similar to those in Dirgha Swara Exercises as in the following cases:—

(1) सासस रीरिरि गागग माममं पापप दादद नीनिनि सासस

(2) ससास रिरीरि गगाग ममाम पपाप ददाद निनीनि ससास

(3) ससस रिरिरी गगगा मममा पपपा दददा निनिनी ससस

(4) सा-स री-रि गा-ग मा-म पा-प दा-द नी-नि सा-स

(5) सा-- री-- गा-- मा-- पा-- दा-- नी-- सा--

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LESSON—IV

ADI TALA (आदि ताळ) (ஆதி தாளம்)

Adi Tala is one of the popular Talas (Rhythms) in Karnataka Music. Its technical name is Chaturasra Jaathi Triputa Tala. (चतुरश्र जाति त्रिपुट ताळ).

This Tala consists of a chaturasra Jaathi Laghu (a beat followed by three finger counts) and two Druthams, (a Drutham constitutes a beat followed by a wave called Visarjita).

The Laghu and each of the Druthams are called the Angas (Parts) of the Tala. Thus, the Laghu of the Adi Tala has four Aksharas (minor durations) represented by the beat and the three finger counts and a Drutham has two Aksharas represented by a beat plus a wave. Thus, there are eight Aksharas in Adi Tala.

The symbol for the Laghu in Adi Tala is '$|_4$' and that for a Drutham is 'O'. Thus, the symbol for the Adi Tala is "$|_4$ O O". The end of an Anga of the Tala is represented by the symbol '।' and that of an Avarta (Cycle) of the Tala is denoted by the symbol "||".

The following new syllables may now be learnt :—

(1) *Syllable* 'T' (ता) :— [Fig. 10]

This syllable represents a hard non-vibrating stroke made at the upper half of the Right Side by the first four fingers of the Right Hand. This is pronounced as 'Tha,' (தா).

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(2) *Syllable* 't' (ட):— [Fig. 11]

This syllable represents a hard non-vibrating stroke made at the middle of the Black Paste by the second and the third fingers of the Right Hand joined together. This is pronounced as 'Ta' (as in Torn), (டு).

(3) *Syllable* 'M' (ம்) [Fig. 12]

This syllable represents a gentle vibrating stroke made by the fourth finger of the Right Hand in between the Meettu and the Black Paste, pressing simultaneously, the lower portion of the Black Paste by the first and second fingers. This is pronounced as "Theem" (as in Theme), (தீம்).

(4) *Syllable* 'C' (ता) [Fig. 13]

This syllable represents a vibrating stroke made by the second, third and fourth fingers of the Right Hand (joined together), pressing simultaneously, the Black Paste by the first finger. This stroke is called the Chaapu (चापु). The Chaapu is one of the most pleasant strokes in Mridangam and it is used to test the Sruthi (Pitch) of the instrument. This syllable is pronounced as 'Tha.' or as "Thaam," (தா, தாம்); (ता, तां).

Syllable 'C' played in a oblique posture is called the Half Chaapu. [Fig. 14]

Syllables Played simultaneously on both sides (தொப்பி சேர்த்தல்; Combination with 'D') :—

We come across, in Mridangam Lessons, certain syllables which are formed by the simultaneous play of a syllable on the Right Side and either of 'K' and 'D' on the Left Side. Such syllables are known as syllables formed by combination of Thoppi, (தொப்பி சேர்த்தல்).

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Following such Syllables may now be learnt :—

(1) *Syllable* 'M_D' (तों) (Thoam) :—
This is formed by the simultaneous play of 'M' and 'D'.

(2) *Syllable* 'N_D' (नं) (Num) :—
This is formed by the simultaneous play of 'N' and 'D'.

(3) *Syllable* 'C_D' (तां) (Thaam) :—
This is formed by the simultaneous play of 'C' and 'D'.

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LESSON—V

LESSONS IN CHATURASRA JAATHI

(A) Elementary Lessons in Chaturasra Jaathi (சதுரச்ர ஜாதி) :—

The following Lesson may now be played in Adi Tala. In each Akshara, four syllables may be introduced. The lesson comprises of four long expressions (of 16 syllables each), four short expressions (of 8 syllables each) and a Mohara (an end). The total mumber of syllables in the lesson is 128, which is a power of 2, (2^7). The lesson is said to belong to chaturasra Jaathi. The whole lesson will cover 4 Avartas in the scale " One Akshara = 4 syllables."

Lesson — *Adi Tala* — *One Akshara = 4 syllables*

LAGHU (I)				Drutham (O)		Drutham (O)	
K∘TR	TRKt	RKCK	TRKt	R∘TR	TRKt	RKCK	TRKt
ता-तरि	तरिकिट	तिकुतक	तरिकिट	ती-तरि	तरिकिट	तिकुतक	तरिकिट
D∘TR	TRKt	RKCK	TRKt	N∘TR	TRKt	RKCK	TRKt
तों-तरि	तरिकिट	तिकुतक	तरिकिट	ना तरि	तरिकिट	तिकुतक	तरिकिट
K∘TR	TRKt	R∘TR	TRKt	D∘TR	TRKt	N∘TR	TRKt
ता-तरि	तरिकिट	तो-तरि	तरिकिट	तों-तरि	तरिकिट	ना-तरि	तरिकिट
RKCK	TRKt	M_D∘Kt	RKCK	TRKt	M_D∘Kt	RKCK	TRKt (M_D)
तिकुतक	तरिकिट	तों किट	तिकुतक	तरिकिट	तों-किट	तिकुतक	तरिकिट (तों)

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(*B*) *Kaalam* (काल) (காலம்):—

The term Kaalam denotes the speed in which a lesson is played. If a particular speed is reckoned as the First Kaalam, the speed that is double the First Kaalam is called its Second Kaalam and the speed that is double the Second Kaalam is called its Third Kaalam.

Notation for Kaalam :—

In First Kaalam, the symbols for the syllables stand as they are. In Second Kaalam, a single line is added above the symbols. In Third Kaalam, a 'double line' is added above the symbols.

Eg.					
	First Kaalam :—	*RKOK*	*TRKt*	तिकुतक	तरिकिट
	Second Kaalam :—	$\overline{RKOK}$	$\overline{TRKt}$	$\overline{\text{तिकुतक}}$	$\overline{\text{तरिकिट}}$
	Third Kaalam :—	$\overline{\overline{RKOK}}$	$\overline{\overline{TRKt}}$	$\overline{\overline{\text{तिकुतक}}}$	$\overline{\overline{\text{तरिकिट}}}$

The relation between the three Kaalams may be shown by a circular diagram given in Fig. 15.

Lessons in Adi Tala should be practised in three Kaalams as stated below:—

First Kaalam	—	Twice
Second Kaalam	—	Four Times
Third Kaalam	—	Eight Times

The same number of Avartas will be covered for playing a lesson in each Kaalam, if the lesson is played as above.

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Exercises in chaturasra Jaathi *Adi Tala* *One Akshara = 4 Syllables.*

	LAGHU (ι)				Drutham (O)		Drutham (O)	
(1)	T∘D∘	TRKt	RKCK	TRKt	R∘D∘	TRKt	RKCK	TRKt
	तत्तों	तरिकिट	तिकुतक	तरिकिट	तित्तों	तरिकिट	तिकुतक	तरिकिट
	D∘D∘	TRKt	RKCK	TRKt	N∘D∘	TRKt	RKCK	TRKt
	तोंतों	तरिकिट	तिकुतक	तरिकिट	नत्तों	तरिकिट	तिकुतक	तरिकिट
	T∘D∘	TRKt	R∘D∘	TRKt	D∘D∘	TRKt	N∘D∘	TRKt
	तत्तों	तरिकिट	तित्तों	तरिकिट	तोंतों	तरिकिट	नत्तों	तरिकिट
	T∘D∘	TRKt	M_D∘∘∘	T∘D∘	TRKt	M_D∘∘∘	T∘D∘	TRKt (M_D)
	तत्तों	तरिकिट	तों - - -	तत्तों	तरिकिट	तों - - -	तत्तों	तरिकिट (तों)
(2)	TTD∘	TRKt	RKCK	TRKt	RTD∘	TRKt	RKCK	TRKt
	ततत्तों -	तरिकिट	तिकुतक	तरिकिट	तिततों -	तरिकिट	तिकुतक	तरिकिट
	DTD∘	TRKt	RKCK	TRKt	NTD∘	TRKt	RKCK	TRKt
	तोंततों -	तरिकिट	तिकुतक	तरिकिट	नततों -	तरिकिट	तिकुतक	तरिकिट
	TTD∘	TRKt	RTD∘	TRKt	DTD∘	TRKt	NTD∘	TRKt
	ततत्तों -	तरिकिट	तिततों	तरिकिट	तोंततों	तरिकिट	नततों	तरिकिट
	TTD∘	TRKt	M_D∘∘∘	TTD∘	TRKt	M_D∘∘∘	TTD∘	TRKt (M_D)
	ततत्तों -	तरिकिट	तों - - -	ततत्तों	तरिकिट	तों - - -	ततत्तों	तरिकिट (तों)

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	LAGHU (।)				Drutham (O)		Drutham (O)	
(3)	TTDD ततर्तोंतों	TRKt तरिकिट	RKCK तिकुतक	TRKt तरिकिट	RTDD तिततोंतों	TRKt तरिकिट	RKCK तिकुतक	TRKt तरिकिट
	DTDD तोंततोंतों	TRKt तरिकिट	RKCK तिकुतक	TRKt तरिकिट	NTDD नततोंतों	TRKt तरिकिट	RKCK तिकुतक	TRKt तरिकिट
	TTDD ततर्तोंतों	TRKt तरिकिट	RTDD तिततोंतों	TRKt तरिकिट	DTDD तोंततोंतों	TRKt तरिकिट	NTDD नततोंतों	TRKt तरिकिट
	TTDD ततर्तोंतों	TRKt तरिकिट	M_D∘∘∘ तों - - -	TTDD ततर्तोंतों	TRKt तरिकिट	M_D∘∘∘ तों- - -	TTDD ततर्तोंतों	TRKt (M_D) तरिकिट (तों)
(4)	T∘KN तक्किण	KTRT कितति त	RKCK तिकुतक	TRKt तरिकिट	R∘KN तिक्किण	KTRT कितति त	RKCK तिकुतक	TRKt तरिकिट
	M_D∘KN तों∘किण	KTRT कितति त	RKCK तिकुतक	TRKt तरिकिट	N∘KN नक्किण	KTRT कितति त	RKCK तिकुतक	TRKt तरिकिट
	T∘KN तक्किण	KTRT कितति त	R∘KN तिक्किण	KTRT कितति त	M_D∘KN तों-किण	KTRT कितति त	N∘KN नक्किण	KTRT कितति त
	T∘KN तक्किण	KTRT कितति त	M_D∘∘∘ तों - - -	T∘KN तक्किण	KTRT कितति त	M_D∘∘∘ तों - - -	T∘KN तक्किण	KTRT (M_D) कितति त (तों)

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LESSON—VI

ELEMENTARY LESSONS IN TISRA JAATHI (तिश्रजाति पाठाः) (திச்ரஜாதி பாடம்)

Rupaka Tala: (रूपक ताळ):—

Rupaka Tala is another popular Tala in Karnataka Music. This Tala has a Drutham and a Chaturasra Jaathi Laghu. Its symbol is "$O|_4$" and the total number of Aksharas in it is six.

Lessons in Rupaka Tala: (ரூபகதாளம்).

(1)	KKK	RRR	DDD	NNN
	ततत	तितिति	तोंतोंतों	नंनंनं
(2)	K∘K	R∘R	D∘D	N∘N
	तात	तीति	तों - तों	नं - नं
(3)	KK∘	RR∘	DD∘	NN∘
	तता	तिती	तोंतों -	नंनं -
(4)	K∘∘	R∘∘	D∘∘	N∘∘
	ता - -	ती - -	तों - -	नं - -

The number of syllables in the above lessons is a multiple of three. Hence, they are called Tisra Jaathi Lessons.

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The following lessons in Tisra Jaathi may now be played in Rupaka Tala. Each lesson has four long expressions in Tisra Jaathi (of 24 syllables each), four short expressions of 12 syllables each (ie, in Tisra Jaathi) and an end (Mohara) in Tisra Jaathi (of 48 syllables). Thus, the total number of syllables in each lesson is 192 covering eight Avartas of Rupaka Tala in the scale " One Akshara = 4 Syllables."

Lessons: *Rupaka Tala* One Akshara = Four Syllables

	Drutham (O)		Laghu (I_4)			
(1)	K∘TR	TRKt	RKCK	TRKt	RKCK	TRKt
	तत्तरि	तरिकिट	तिकुतक	तरिकिट	तिकुतक	तरिकिट
	R∘TR	TRKt	RKCK	TRKt	RKCK	TRKt
	तित्तरि	तरिकिट	तिकुतक	तरिकिट	तिकुतक	तरिकिट
	D∘TR	TRKt	RKCK	TRKt	RKCK	TRKt
	तोंतरि	तरिकिट	तिकुतक	तरिकिट	तिकुतक	तरिकिट
	N∘TR	TRKt	RKCK	TRKt	RKCK	TRKt
	नत्तरि	तरिकिट	तिकुतक	तरिकिट	तिकुतक	तरिकिट
	K∘TR	TRKt	M_D∘∘∘	R∘TR	TRKt	M_D∘∘∘
	तत्तरि	तरिकिट	तों - - -	तित्तरि	तरिकिट	तों - - -
	D∘TR	TRKt	M_D∘∘∘	N∘TR	TRKt	M_D∘∘∘
	तोंतरि	तरिकिट	तों - - -	नत्तरि	तरिकिट	तों - - -

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Drutham (O)		Laghu (l_4)			
RKCK	TRKt	M_D∘T∘	M_D∘∘∘	∘∘RK	CKTR
तिकुतक	तरिकिट	तों - त -	तों - - -	- - तिकु	तकतरि
KtM_D∘	T∘M_D∘	∘∘∘∘	RKCK	TRKt	M_D∘T∘ (M_D)
किटतों	तत्तों -	- - - -	तिकुतक	तरिकिट	तों - त - (तों)
(2) T∘D∘	TRKt	RKCK	TRKt	RKCK	TRKt
तत्तों	तरिकिट	तिकुतक	तरिकिट	तिकुतक	तरिकिट
R∘D∘	TRKt	RKCK	TRKt	RKCK	TRKt
तित्तों	तरिकिट	तिकुतक	तरिकिट	तिकुतक	तरिकिट
D∘D∘	TRKt	RKCK	TRKt	RKCK	TRKt
तोंतों	तरिकिट	तिकुतक	तरिकिट	तिकुतक	तरिकिट
N∘D∘	TRKt	RKCK	TRKt	RKCK	TRKt
नत्तों	तरिकिट	तिकुतक	तरिकिट	तिकुतक	तरिकिट
T∘D∘	TRKt	M_D∘∘∘	R∘D∘	TRKt	M_D∘∘∘
तत्तों	तरिकिट	तों - - -	तित्तों	तरिकिट	तों - - -
D∘D∘	TRKt	M_D∘∘∘	N∘D∘	TRKt	M_D∘∘∘
तोंतों	तरिकिट	तों - - -	नत्तों	तरिकिट	तों - - -
T∘D∘	TRKt	M_D∘T∘	M_D∘∘∘	∘∘T∘	D∘TR
तत्तों	तरिकिट	तोंत -	तों - - -	- - त -	तोंतरि

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Drutham (O)		Laghu (l)			
KtM$_D$∘	T∘M$_D$∘	∘∘∘∘	T∘D∘	TRKt	M$_D$∘T∘ (M$_D$)
किटतों -	तत्तों -	- - - -	तत्तों	तरिकिट	तों - त - (तों)
(3) T∘KN	KTRT	RKCK	TRKt	RKCK	TRKt
तकिण	कितत्तित	तिकुतक	तरिकिट	तिकुतक	तरिकिट
R∘KN	KTRT	RKCK	TRKt	RKCK	TRKt
तिकिण	कितत्तित	तिकुतक	तरिकिट	तिकुतक	तरिकिट
M$_D$∘KN	KTRT	RKCK	TRKt	RKCK	TRKt
तोंकिण	कितत्तित	तिकुतक	तरिकिट	तिकुतक	तरिकिट
N∘KN	KTRT	RKCK	TRKt	RKCK	TRKt
नकिण	कितत्तित	तिकुतक	तरिकिट	तिकुतक	तरिकिट
T∘KN	KTRT	M$_D$∘∘∘	R∘KN	KTRT	M$_D$∘∘∘
तकिण	कितत्तित	तों - - -	तिकिण	कितत्तित	तों - - -
M$_D$∘KN	KTRT	M$_D$∘∘∘	N∘KN	KTRT	M$_D$∘∘∘
तोंकिण	कितत्तित	तों - -	नकिण	कितत्तित	तों - - -
T∘KN	KTRT	M$_D$∘T∘	M$_D$∘∘∘	∘∘T∘	KNKT
नकिण	कितत्तित	तोंत -	तों - - -	- - त	किणकित
RTM$_D$∘	T∘M$_D$∘	∘∘∘∘	T∘KN	KTRT	M$_D$∘T∘ (M$_D$)
तिततों -	तत्तों -	- - -	तकिण	कितत्तित	तों - त - (तों)

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LESSON—VII

MISCELLANEOUS ELEMENTARY LESSONS IN CHATURASRA JAATHI

To be played in Three Kaalams:

(1)	NKTR	TRKt
	नकतरि	तरिकिट
(2)	NKTR	TDDT
	नकतरि	ततोंतोंत
(3)	NKTR	TN $\overline{\text{TRKT}}$
	नकतरि	तन $\overline{\text{तरिकिट}}$

Note: The expression "$\overline{\text{TRKT}}$" is to be played in the next higher Kaalam.

These three expressions, together with the expression "RKCK TRKt" form a group in chaturasra Jaathi.

LESSON—VIII

Sapta Talas: (सप्त ताळ)

The Angas are sequences of Kryas like beat, finger count and wave (Visarjita). Each such Krya regulates a time—interval called an Akshara Kala and a sequence of such Kryas occuring in prescribed order forms an Anga.

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Principal Angas occuring in the Sapta Talas:

The following Angas (parts) occur in the Seven Principal Talas belonging to the group of Sapta Talas :—

	Name of Anga	*Symbol*	*Akshara Kalas*
(1)	Anudrutham (a beat)	◡ (crescent)	1
(2)	Drutham (a beat followed by a wave called Visarjita)	O (moon)	2
(3)	Laghu (a beat followed by fiinger counts)	| (Arrow)	According to its Jaathi(class) (जाति)

A Laghu may belong to any of the following five Jaathis (जाति) :—

	Name of Laghu	*Symbol*	*Akshara Kalas*
(1)	Chaturasra Laghu (a beat followed by three finger counts)	$\|_4$	4
(2)	Tisra Laghu (a beat followed by two finger counts)	$\|_3$	3
(3)	Misra Laghu (a beat followed by six finger counts)	$\|_7$	7
(4)	Khanda Laghu (a beat followed by four finger counts)	$\|_5$	5
(5)	Sankirna Laghu (a beat followed by eight finger counts)	$\|_9$	9

A Tala is defined as a squence of Angas.

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The following Talas are the Seven Principal Talas in Karnataka Music (ஸப்ததாளங்கள்) :—

	Name of Tala	*Angas and their order*	*Total Akshara Kalas*
(1)	Druva Tala	I_4 O I_4 I_4	14
(2)	Matya Tala	I_4 O I_4	10
(3)	Rupaka Tala	O I_4	6
(4)	Jhampa Tala	I_7 ⌣ O	10
(5)	Triputa Tala	I_3 O O	7
(6)	Ata Tala	I_5 I_5 O O	14
(7)	Eka Tala	I_4	4

LESSON—IX

ELEMENTARY LESSONS IN MISRA JAATHI. (मिश्रजाति पाठाः) (மிச்ரஜாதி பாடங்கள்).

(1)	K	R	D	N	•	•	०
	त	ति	तों	नं	-	-	-
(2)	K	R	•	D	०	N	•
	त	ती	-	तों	-	नं	-
(3)	K	०	R	D	•	N	०
	ता	-	ति	तों	-	नं	-

Note : Each of the above lessons has seven syllables including the Kaarvais.

Misra Jaathi Lessons with Misra Jaathi Moharas : (மிச்ரஜாதி பாடங்கள்)—

Each of the following lessons has four long expressions of 28 syllables, four short expressions of 14 syllables and a Mohara of 56 syllables ie, all in Misra Jaathi.

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	LAGHU (I_s)			Drutham (O)		Drutham (O)	
(1)	K∘TR तत्तरि	TRKt तरिकिट	RKCK तिकुतक	TRKt तरिकिट	M_D∘Kt तोंकिट	RKCK तिकुतक	TRKt तरिकिट
	R∘TR तित्तरि	TRKt तरिकिट	RKCK तिकुतक	TRKt तरिकिट	M_D∘Kt तोंकिट	RKCK तिकुतक	TRKt तरिकिट
	D∘TR तों-तरि	TRKt तरिकिट	RKCK तिकुतक	TRKt तरिकिट	M_D∘Kt तोंकिट	RKCK तिकुतक	TRKt तरिकिट
	N∘TR नत्तरि	TRKt तरिकिट	RKCK तिकुतक	TRKt तरिकिट	M_D∘Kt तोंकिट	RKCK तिकुतक	TRKt तरिकिट
	K∘TR तत्तरि	TRKt तरिकिट	M_D∘∘∘ तों - - -	∘∘R∘ - - ति -	TRTR तरितरि	KtM$_D$∘ किटतों -	∘∘∘∘ - - - -
	D∘TR तों-तरि	TRKt तरिकिट	M_D∘∘∘ तों - - -	∘∘N∘ - - न -	TRTR तरितरि	KtM$_D$∘ किटतों -	∘∘∘∘ - - - -
	RKCK तिकुतक	TRKt तरिकिट	RKCK तिकुतक	TRKt तरिकिट	M_D∘∘∘ तों - - -	RKCK तिकुतक	TRKt तरिकिट
	RKCK तिकुतक	TRKt तरिकिट	M_D∘∘∘ तों - - -	RKCK तिकुतक	TRKt तरिकिट	RKCK तिकुतक	TRKt (M_D) तरिकिट (तों)

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	LAGHU (l_s)			Drutham (O)		Drutham (O)	
(2)	T∘D∘ तत्तों	TRKt तरिकिट	RKCK तिकुतक	TRKt तरिकिट	M_D∘Kt तोंकिट	RKCK तिकुतक	TRKt तरिकिट
	R∘D∘ तित्तों	TRKt तरिकिट	RKCK तिकुतक	TRKt तरिकिट	M_D∘Kt तोंकिट	RKCK तिकुतक	TRKt तरिकिट
	D∘D∘ तोंतों	TRKt तरिकिट	RKCK तिकुतक	TRKt तरिकिट	M_D∘Kt तोंकिट	RKCK तिकुतक	TRKt तरिकिट
	N∘D∘ नत्तों	TRKt तरिकिट	RKCK तिकुतक	TRKt तरिकिट	M_D∘Kt तोंकिट	RKCK तिकुतक	TRKt तरिकिट
	T∘D∘ तत्तों	TRKt तरिकिट	M_D∘∘∘ तों - - -	∘∘R∘ - - ति -	D∘TR तोंतरि	KtM$_D$∘ किटतों	∘∘∘∘ - - - -
	D∘D∘ तोंतों	TRKt तरिकिट	M_D∘∘∘ तों - - -	∘∘N∘ - - न -	D∘TR तोंतरि	KtM$_D$∘ किटतों	∘∘∘∘ - - - -
	T∘D∘ तत्तों	TRKt तरिकिट	T∘D∘ तत्तों	TRKt तरिकिट	M_D∘∘∘ तों - - -	T∘D∘ तत्तों	TRKt तरिकिट
	T∘D∘ तत्तों	TRKt तरिकिट	M_D∘∘∘ तों - - -	T∘D∘ तत्तों	TRKt तरिकिट	T∘D∘ तत्तों	TRKt (M_D) तरिकिट (तों)

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LESSON—X

ELEMENTARY LESSONS IN KHANDA JAATHI (खण्ड जाति पाठः)

(1)	K	R	D	N	०
	त	ति	तों	नं	-
(2)	K	R	०	D	N
	त	ती	-	तों	नं
(3)	T	R	T	N	D
	त	ति	त	न	तों
			OR		
	त	ति	कि	ण	तों

Note: The total number of syllables in a Khanda Jaathi Lesson will be a multiple of five.

The following lesson has four long expressions of 20 syllables, four short expressions of 10 syllables and a Mohara of 40 syllables, ie, all in Khanda Jaathi.

Khanda Jaathi Lesson (கண்டஜாதி பாடம்):—

Khanda Jaathi Eka Tala ($|_5$) (*Khanda Laghu*) *One Akshara=4 Syllables*

(The symbol ‖ represents the end of an Avarta of the Tala)

K०TR	TRKt	RKCK	TRKt	M_D०००	‖
तत्तरि	तरिकिट	तिकुतक	तरिकिट	तों - - -	‖

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R∘TR	TRKt	RKCK	TRKt	M_D∘∘∘	॥
तित्तरि	तरिकिट	तिकुतक	तरिकिट	तों - - -	॥
D∘TR	TRKt	RKCK	TRKt	M_D∘∘∘	॥
तोंतरि	तरिकिट	तिकुतक	तरिकिट	तों - - -	॥
N∘TR	TRKt	RKCK	TRKt	M_D∘∘∘	॥
नत्तरि	तरिकिट	तिकुतक	तरिकिट	तों - - -	॥
K∘TR	TRKt	M_D∘R∘	TRTR	KtM_D∘	॥
तत्तरि	तरिकिट	तों - ति -	तरितरि	किटतों -	॥
D∘TR	TRKt	M_D∘N∘	TRTR	KtM_D∘	॥
तोंनरि	तरिकिट	तों - न -	तरितरि	किटतों - -	॥
RKCK	TRKt	M_D∘∘∘	∘∘∘∘	RKCK	॥
तिकुतक	तरिकिट	तों - - -	- - - -	तिकुतक	॥
TRKt	M_D∘∘∘	∘∘∘∘	RKCK	TRKt	॥ (M_D)
तरिकिट	तों - - -	- - - -	तिकुतक	तरिकिट	॥ (तों)

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LESSON—XI

ELEMENTARY LESSONS IN SANKIRNA JAATHI.

(1)	KK	RR	DD	NNN
	तत	तिति	तोंतों	नंनंनं
(2)	K∘	R∘	D∘	N∘∘
	ता -	ती -	तों -	नं - -

The total number of syllables in a Sankirna Jaathi Lesson will be a multiple of nine.

Sankirna Jaathi Lesson (சங்கீர்ண ஜாதி பாடம்):—

Sankirna Jaathi Eka Tala (Sankirna Laghu 'l_9') *One Akshara = 4 Syllables*

K∘TR	TRKt	RKCK	TRKt	M_D∘∘∘	K∘TR	TRKt	RKCK	TRKt	॥
तत्तरि	तरिकिट	तिकुतक	तरिकिट	तों - - -	तत्तरि	तरिकिट	तिकुतक	तरिकिट	॥
R∘TR	TRKt	RKCK	TRKt	M_D∘∘∘	R∘TR	TRKt	RKCK	TRKt	॥
तित्तरि	तरिकिट	तिकुतक	तरिकिट	तों - - -	तित्तरि	तरिकिट	तिकुतक	तरिकिट	॥
D∘TR	TRKt	RKCK	TRKt	M_D∘∘∘	D∘TR	TRKt	RKCK	TRKt	॥
तोंतरि	तरिकिट	तिकुतक	तरिकिट	तों - - -	तोंतरि	तरिकिट	तिकुतक	तरिकिट	॥
N∘TR	TRKt	RKCK	TRKt	M_D∘∘∘	N∘TR	TRKt	RKCK	TRKt	॥
नत्तरि	तरिकिट	तिकुतक	तरिकिट	तों - - -	नत्तरि	तरिकिट	तिकुतक	तरिकिट	॥

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K•TR	TRKt	RKCK	TRKt	M_D•R•	TRTR	KtRK	CKTR	KtM_D•	॥
तत्तरि	तरिकिट	तिकुतक	तरिकिट	तों - ति -	तरितरि	किटतिकु	तकतरि	किटतों -	॥
D•TR	TRKt	RKCK	TRKt	M_D•N•	TRTR	KtRK	CKTR	KtM_D•	॥
तोंतरि	तरिकिट	तिकुतक	तरिकिट	तों - न -	तरितरि	किटतिकु	तकतरि	किटतों -	॥
K•TR	TRKt	RKCK	TRKt	M_D•T•	M_D•••	••K•	TRTR	KtRK	॥
तत्तरि	तरिकिट	तिकुतक	तरिकिट	तों त -	तों - - -	- - त -	तरितरि	किटतिकु	॥
CKTR	KtM_D•	T•M_D•	••••	K•TR	TRKt	RKCK	TRKt	M_D•T•	॥ (M_D)
तकतरि	किटतों -	त - त्तों -	- - - -	तत्तरि	तरिकिट	तिकुतक	तरिकिट	तों - त -	॥ (तों)

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SECOND YEAR COURSE

LESSON—XII

ADDITIONAL LESSONS IN MISRA JAATHI

Chapu Talas: (चाप् ताळ)

Chapu Talas (சாபுதாளங்கள்) belong to a primitive class of Talas. In early times, these Talas were used in Folk Songs, Bhajans, Dramas and Katha Kalakshepams. These are now widely used in Karnataka Music Concerts. The Chapu Tala Consists of two beats with different time-intervals. There are four kinds of Chapu Talas. They are, Tisra chapu, Khanda chapu, Misra chapu and Sankirna chapu Talas.

Misra chapu Tala :— (3+4=7)

Jathi (जति) (ஜதி) :— "त कि ट त क ति मि"

This Tala is formed by splitting seven units of time into two time—intervals of three and four units respectively represented by a beat and a Visarjita or by two beats. This Tala may be said to be a shortened form of Tisra Jaathi Triputa Tala.

Lessons in Misra chapu Tala. One unit=4 Syllables.

	Three units			Four units			
(1)	T∘D∘	TRKt	RKCK	TRKt	M_D∘∘∘	RKCK	TRKt
	तर्चों	तरिकिट	तिकुतक	तरिकिट	बों---	तिकुतक	तरिकिट

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Three units			Four units				
R∘D∘	TRKt	RKCK	TRKt	M_D∘∘∘	RKCK	TRKt	
तित्तों	तरिकिट	तिकुतक	तरिकिट	तों - - -	तिकुतक	तरिकिट	
D∘D∘	TRKt	RKCK	TRKt	M_D∘∘∘	RKCK	TRKt	
तोंतों	तरिकिट	तिकुतक	तरिकिट	तों - - -	तिकुतक	तरिकिट	
N∘D∘	TRKt	RKCK	TRKt	M_D∘∘∘	RKCK	TRKt	
नत्तों	तरिकिट	तिकुतक	तरिकिट	तों - - -	तिकुतक	तरिकिट	
T∘D∘	TRKt	M_D∘Kt	M_D∘R∘	D∘TR	KtM_D∘	KtM_D∘	
तत्तों	तरिकिट	तोंकिट	तोंति -	तोंतरि	किटतों	किटतों -	
D∘D∘	TRKt	M_D∘Kt	M_D∘N∘	D∘TR	KtM_D∘	KtM_D∘	
तोंतों	तरिकिट	तोंकिट	तोंन -	तोंतरि	किटतों -	किटतों -	
T∘D∘	TRKt	RKCK	TRKt	M_D∘∘∘	T∘D∘	TRKt	
तत्तों	तरिकिट	तिकुतक	तरिकिट	तों - - -	तत्तों	तरिकिट	
RKCK	TRKt	M_D∘∘∘	T∘D∘	TRKt	RKCK	TRKt	(M_D)
तिकुतक	तरिकिट	तों - - -	तत्तों	तरिकिट	तिकुतक	तरिकिट	(तों)
(2) T∘KN	KTRT	M_D∘∘∘	T∘KN	KTRT	RKCK	TRKt	
तक्किण	किततित	तों - - -	तक्किण	किततित	तिकुतक	तरिकिट	

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Three units			Four units				
R∘KN	KTRT	M_D∘∘∘	R∘KN	KTRT	RKCK	TRKt	
तिक्किण	कितितित	तों - - -	तिक्किण	कितितित	तिक्कुतक	तरिकिट	
M_D∘KN	KTRT	M_D∘∘∘	M_D∘KN	KTRT	RKCK	TRKt	
तोंक्किण	कितितित	तों - - -	तोंक्किण	कितितित	तिक्कुतक	तरिकिट	
N∘KN	KTRT	M_D∘∘∘	N∘KN	KTRT	RKCK	TRKt	
नक्किण	कितितित	तों - - -	नक्किण	कितितित	तिक्कुतक	तरिकिट	
T∘KN	KTRT	M_D∘∘∘	∘∘R∘	KNKT	RTM_D∘	∘∘∘∘	
तक्किण	कितितित	तों - - -	- - ति -	किणकित	तिततों -	- - - -	
M_D∘KN	KTRT	M_D∘∘∘	∘∘N∘	KNKT	RTM_D∘	∘∘∘∘	
तोंक्किण	कितितित	तों - - -	- - न -	किणकित	तिततों -	- - - -	
T∘KN	KTRT	RKCK	TRKt	M_D∘∘∘	T∘KN	KTRT	
तक्किण	कितितित	तिक्कुतक	तरिकिट	तों - - -	तक्किण	कितितित	
RKCK	TRKt	M_D∘∘∘	T∘KN	KTRT	RKCK	TRKt	(M_D)
तिक्कुतक	तरिकिट	तों - - -	तक्किण	कितितित	तिक्कुतक	तरिकिट	(तों)

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LESSON—XIII

LESSONS IN KHANDA JAATHI.

Khanda Chapu Tala: (2+3=5)

Jathi:— "त क त कि ट"

This Tala comprises of five units split up into two time—intervals of two and three units respectively represented by two beats. This Tala may be said to be a shortened form of Misra Jaathi Jhampa Tala.

Lessons: *One unit=4 Syllables*

	Two units		Three units		
(1)	T∘D∘	TRKt	RKCK	TRKt	M_D∘∘∘
	तत्तों	तरिकिट	तिकुतक	तरिकिट	तों - - -
	R∘D∘	TRKt	RKCK	TRKt	M_D∘∘∘
	तित्तों	तरिकिट	तिकुतक	तरिकिट	तों - - -
	D∘D∘	TRKt	RKCK	TRKt	M_D∘∘∘
	तोंतों	तरिकिट	तिकुतक	तरिकिट	तों - - -
	N∘D∘	TRKt	RKCK	TRKt	M_D∘∘∘
	नत्तों	तरिकिट	तिकुतक	तरिकिट	तों - - -

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Two units		Three units			
T•D• तत्तों	TRKt तरिकिट	M_D•R• तों - ति -	D•TR तों - तरि	KtM_D• किटतों -	
D•D• तोंतों	TRKt तरिकिट	M_D•N• तों - न -	D•TR तों - तरि	KtM_D• किटतों -	
T•D• तत्तों	TRKt तरिकिट	M_D••• तों - - -	•••• - - - -	T•D• तत्तों	
TRKt तरिकिट	M_D••• तों - - -	•••• - - - -	T•D• तत्तों	TRKt तरिकिट	(M_D) (तों)
(2) K•TR तत्तरि	TRKt तरिकिट	NKTR नकतरि	TRKt तरिकिट	M_D••• तों - - -	
R•TR तित्तरि	TRKt तरिकिट	NKTR नकतरि	TRKt तरिकिट	M_D••• तों - - -	
D•TR तों - तरि	TRKt तरिकिट	NKTR नकतरि	TRKt तरिकिट	M_D••• तों - - -	
N•TR नत्तरि	TRKt तरिकिट	NKTR नकतरि	TRKt तरिकिट	M_D••• तों - - -	

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Two units		Three units		
K∘TR	TRKt	M_D∘R∘	TRTR	KtM_D∘
तत्तरि	तरिकिट	तों - ति -	तरितरि	किटतों -
D∘TR	TRKt	M_D∘N∘	TRTR	KtM_D∘
तों - तरि	तरिकिट	तों - न -	तरितरि	किटतों -
NKTR	TRKt	M_D∘∘∘	∘∘∘∘	NKTR
नकतरि	तरिकिट	तों - - -	- - - -	नकतरि
TRKt	M_D∘∘∘	∘∘∘∘	NKTR	TRKt (M_D)
तरिकिट	तों - - -	- - - -	नकतरि	तरिकिट (तों)

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LESSON—XIV

ADDITIONAL LESSONS IN ADI TALA

One Akshara = 4 Syllables

	LAGHU (I)				Drutham (O)		Drutham (O)	
(1)	K•TR	TRKt	NKTR	TRKt	R•TR	TRKt	NKTR	TRKt
	तत्तरि	तरिकिट	नकतरि	तरिकिट	तित्तरि	तरिकिट	नकतरि	तरिकिट
	D•TR	TRKt	NKTR	TRKt	N•TR	TRKt	NKTR	TRKt
	तों-तरि	तरिकिट	नकतरि	तरिकिट	नत्तरि	तरिकिट	नकतरि	तरिकिट
	K•TR	TRKt	R•TR	TRKt	D•TR	TRKt	N•TR	TRKt
	तत्तरि	तरिकिट	तित्तरि	तरिकिट	तों - तरि	तरिकिट	नत्तरि	तरिकिट
	NKTR	TRKt	M_D•Kt	NKTR	TRKt	M_D•Kt	NKTR	TRKt (M_D)
	नकतरि	तरिकिट	तों - किट	नकतरि	तरिकिट	तों - किट	नकतरि	तरिकिट(तों)
(2)	T•KN	KTRT	NKTR	TRKt	R•KN	KTRT	NKTR	TRKt
	तकिण	कितितित	नकतरि	तरिकिट	तिक्किण	कितितित	नकतरि	तरिकिट
	M_D•KN	KTRT	NKTR	TRKt	N•KN	KTRT	NKTR	TRKt
	तोंकिण	कितितित	नकतरि	तरिकिट	नक्किण	कितितित	नकतरि	तरिकिट

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	LAGHU (ι)				Drutham (O)		Drutham (O)	
	T◦KN तकिण	KTRT कितति	R◦KN तिकिण	KTRT कितति	M_D◦KN तोंकिण	KTRT कितति	N◦KN नकिण	KTRT कितति
	T◦KN तकिण	KTRT कितति	M_D◦◦◦ तों - - -	T◦KN तकिण	KTRT कितति	M_D◦◦◦ तों - - -	T◦KN तकिण	KTRT(M_D) कितति (तों)
(3)	T◦Kt तकिट	M_D◦Kt तोंकिट	RKCK तिकुतक	TRKt तरिकिट	R◦Kt तिकिट	M_D◦Kt तोंकिट	RKCK तिकुतक	TRKt तरिकिट
	M_D◦Kt तोंकिट	M_D◦Kt तोंकिट	RKCK तिकुतक	TRKt तरिकिट	N◦Kt नकिट	M_D◦Kt तोंकिट	RKCK तिकुतक	TRKt तरिकिट
	T◦Kt तकिट	M_D◦Kt तोंकिट	R◦Kt तिकिट	M_D◦Kt तोंकिट	M_D◦Kt तोंकिट	M_D◦Kt तोंकिट	N◦Kt नकिट	M_D◦Kt तोंकिट
	T◦Kt तकिट	M_D◦Kt तोंकिट	M_D◦◦◦ तों - - -	T◦Kt तकिट	M_D◦Kt तोंकिट	M_D◦◦◦ तों - - -	T◦Kt तकिट	M_D◦Kt(M_D) तोंकिट (तों)
(4)	TKtM_D तकिटतों	◦TRT - तति	RKCK तिकुतक	TRKt तरिकिट	RKtM_D तिकिटतों	◦TRT - तति	RKCK तिकुतक	TRKt तरिकिट
	M_DKtM_D तोंकिटतों	◦TRT - तति	RKCK तिकुतक	TRKt तरिकिट	NKtM_D नकिटतों	◦TRT - तति	RKCK तिकुतक	TRKt तरिकिट

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	LAGHU (।)				Drutham (O)		Drutham (O)	
	$TKtM_D$	∘TRT	$RKtM_D$	∘TRT	M_DKtM_D	∘TRT	$NKtM_D$	∘TRT
	तकिटतों	- ततित	तिकिटतों	ततित	तोंकिटतों	- ततित	नकिटतों	- ततित
	$TKtM_D$	∘TRT	M_D∘∘∘	$TKtM_D$	∘TRT	M_D∘∘∘	$TKtM_D$	∘TRT (M_D)
	तकिटतों	- ततित	तों - - -	तकिटतों	- ततित	तों - - -	तकिटतों	- ततित(तों)
(5)	T∘KN	∘TRT	RKCK	TRKt	R∘KN	∘TRT	RKCK	TRKt
	तकिणां	- ततित	तिकुतक	तरिकिट	तिकिणां	- ततित	तिकुतक	तरिकिट
	M_D∘KN	∘TRT	RKCK	TRKt	N∘KN	∘TRT	RKCK	TRKt
	तोंकिणां	- ततित	तिकुतक	तरिकिट	नकिणां	- ततित	तिकुतक	तरिकिट
	T∘KN	∘TRT	R∘KN	∘TRT	M_D∘KN	∘TRT	N∘KN	∘TRT
	तकिणां	- ततित	तिकिणां	- ततित	तोंकिणां	- ततित	नकिणां	- ततित
	T∘KN	∘TRT	M_D∘∘∘	T∘KN	∘TRT	M_D∘∘∘	T∘KN	∘TRT (M_D)
	तकिणां	- ततित	तों - - -	तकिणां	- ततित	तों - - -	तकिणां	- ततित (तों)
(6)	TDDC	∘TRT	RKCK	TRKt	RDDC	∘TRT	RKCK	TRKt
	ततोंतोंतां	- ततित	तिकुतक	तरिकिट	तितोंतोंतां	- ततित	तिकुतक	तरिकिट
	DDDC	∘TRT	RKCK	TRKt	NDDC	∘TRT	RKCK	TRKt
	तोंतोंतोंतां	- ततित	तिकुतक	तरिकिट	नतोंतोंतां	- ततित	तिकुतक	तरिकिट

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LAGHU (|4)				Drutham (O)		Drutham (O)	
TDDC	∘TRT	RDDC	∘TRT	DDDC	∘TRT	NDDC	∘TRT
ततोंतोंतां	- ततित	तितोंतोंतां	- ततित	तोंतोंतोंतां	- ततित	नतोंतोंतां	- ततित
TDDC	∘TRT	M_D∘∘∘	TDDC	∘TRT	M_D∘∘∘	TDDC	∘TRT (M_D)
ततोंतोंतां	- ततित	तों - - -	ततोंतोंतां	- ततित	तों - - -	ततोंतोंतां	- ततित (तों)
(7) K∘TR	TRKt	NKTR	TN $\overline{\text{TRKT}}$	R∘TR	TRKt	NKTR	TN $\overline{\text{TRKT}}$
तत्तरि	तरिकिट	नकतरि	तन तरिकिट	तित्तरि	तरिकिट	नकतरि	तन तरिकिट
D∘TR	TRKt	NKTR	TN $\overline{\text{TRKT}}$	N∘TR	TRKt	NKTR	TN $\overline{\text{TRKT}}$
तोंतरि	तरिकिट	नकतरि	तन तरिकिट	नत्तरि	तरिकिट	नकतरि	तन तरिकिट
K∘TR	TRKt	R∘TR	TRKt	D∘TR	TRKt	N∘TR	TRKt
तत्तरि	तरिकिट	तित्तरि	तरिकिट	तोंतरि	तरिकिट	नत्तरि	तरिकिट
NKTR	TN $\overline{\text{TRKT}}$	M_D∘Kt	NKTR	TN $\overline{\text{TRKT}}$	M_D∘Kt	NKTR	TN $\overline{\text{TRKT}}$ (M_D)
नकतरि	तन तरिकिट	तोंकिट	नकतरि	तन तरिकिट	तोंकिट	नकतरि	तन तरिकिट (तों)

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LESSON—XV

ADDITIONAL LESSON IN RUPAKA TALA

Rupaka Tala — *One Akshara = 4 Syllables*

Drutham (O)		Laghu (I_4)			
K∘TR तत्तरि	TRKt तरिकिट	NKTR नकतरि	TRKt तरिकिट	NKTR नकतरि	TRKt तरिकिट
R∘TR तित्तरि	TRKt तरिकिट	NKTR नकतरि	TRKt तरिकिट	NKTR नकतरि	TRKt तरिकिट
D∘TR तोंतरि	TRKt तरिकिट	NKTR नकतरि	TRKt तरिकिट	NKTR नकतरि	TRKt तरिकिट
N∘TR नत्तरि	TRKt तरिकिट	NKTR नकतरि	TRKt तरिकिट	NKTR नकतरि	TRKt तरिकिट
K∘TR तत्तरि	TRKt तरिकिट	NKTR नकतरि	TRKt तरिकिट	R∘TR तित्तरि	TRKt तरिकिट

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Drutham (O)		Laghu ($|_4$)			
NKTR नकतरि	TRKt तरिकिट	D◦TR तोंतरि	TRKt तरिकिट	NKTR नकतरि	TRKt तरिकिट
N◦TR नत्तरि	TRKt तरिकिट	NKTR नकतरि	TRKt तरिकिट	NKTR नकतरि	TRKt तरिकिट
M_D◦Kt तोंकिट	NKTR नकतरि	TRKt तरिकिट	M_D◦Kt तोंकिट	NKTR नकतरि	TRKt (M_D) तरिकिट (तों)

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LESSON—XVI

TEKHA LESSONS IN ADI TALA (டேகாக்கள்) :—

Tekha expressions involve mainly syllables M and N and their corresponding combined syllables M_D and N_D. When played on a Mridangam well tuned to the Sruthi, these expressions will be very pleasing to hear. The Tekhas are widely used in following Music so that the melody of Music is enhanced. There are different sets of Tekhas for Vilambita (Slow) Kaalam and Madhya (Medium) Kaalam which are played according to the tempo of the music.

Syllables with combination of K (ता) :—

The syllables M_K and N_K are formed by the simultaneous play of "M and K" and "N and K" respectively. Similarly, T_K, R_K, t_K and C_K can be played.

Vilambita Kaala Tekhas in Adi Tala — Variety—I : *(One Akshara = 2 Syllables)*

(The symbol | represents the end of an Anga)

(1)	N_D	M_D	N_D	M_K		$\overline{ND}$	M_D	N_D	M_D		
	नं	तीं	नं	तीं		नतों	तों	नं	तीं		
	N_D	M_D	N_D	M_K	|	N	C	C	•	||
	नं	तीं	नं	तीं	|	न	तां	तां	-	||

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N_D नं N_D नं N_D नं N न C वां N_D नं N_D नं N_D नं N_D नं

M_D वीं M_D वीं M_D वीं C वां C वां M_D वीं M_D वीं M_D वीं M_D वीं

M_K तीं M_K तीं M_K नीं C वां M_D वीं M_K तीं M_K तीं M_K तीं M_K तीं

N न N न N न M_D वीं N न $\frac{TT}{\text{तत}}$ $\frac{TT}{\text{तत}}$ $\frac{TT}{\text{तत}}$ $\frac{TT}{\text{तत}}$

C वां C वां C वां C वां M_D वीं $\frac{DD}{\text{तीतीं}}$ M_D वीं $\frac{DD}{\text{तीतीं}}$

C वां C वां C वां N न C वां N_D नं $\frac{TD}{\text{ततीं}}$ N_D नं $\frac{TD}{\text{ततीं}}$

C वां C वां C वां C वां M_D वीं $\frac{TD}{\text{तीतीं}}$ M_D नीं $\frac{DD}{\text{तीतीं}}$

$=$ $=$ $-$ $-$ $=$ $=$ $-$ $-$ $\#(M_D)$ $=(\text{वीं})$ $-$ $-$ $=$ $=$ $-$ $-$ $=$ $=$

(3)

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N_D	M_D	N_D	M_K		$\overline{TT}$	$\overline{DD}$	$\overline{TD}$	$\overline{DT}$	|
नं	तीं	नं	तीं		तत	तोंतों	ततों	तोंत	|
N_D	M_D	N_D	M_K	|	$\overline{TT}$	$\overline{DD}$	$\overline{TD}$	$\overline{DT}$	||
नं	तीं	नं	तीं	|	तत	तोंतों	ततों	तोंत	||
$\overline{TT}$	$\overline{DD}$	$\overline{TD}$	$\overline{DT}$		M_D	०	$\overline{TT}$	$\overline{DD}$	|
तत	तोंतों	ततों	तोंत		तों-	--	तत	तोंतों	|
$\overline{TD}$	$\overline{DT}$	M_D	०	|	$\overline{TT}$	$\overline{DD}$	$\overline{TD}$	$\overline{DT}$	|| (M_D)
ततों	तोंत	तों-	--	|	तत	तोंतों	ततों	तोंत	|| (तों)
(4) N_D	M_D	N_D	M_K		$\overline{\overline{TRKt}}$	M_D	N_D	M_D	|
नं	तीं	नं	तीं		तरिकिट	तों	नं	तीं	|
N_D	M_D	N_D	M_K	|	$\overline{\overline{T\circ D\circ}}$	$\overline{\overline{TRKt}}$	$\overline{\overline{RKCK}}$	$\overline{\overline{TRKt}}$	||
नं	तीं	नं	तीं	|	तत्तों	तरिकिट	तिकुतक	तरिकिट	||
N_D	M_D	N_D	M_K		$\overline{\overline{TRKt}}$	M_D	N_D	M_D	|
नं	तीं	नं	तीं		तरिकिट	तों	नं	तीं	|
N_D	M_D	N_D	M_K	|	$\overline{\overline{T\circ D\circ}}$	$\overline{\overline{TRKt}}$	$\overline{\overline{RKCK}}$	$\overline{\overline{TRKt}}$	||
नं	तीं	नं	तीं	|	तत्तों	तरिकिट	तिकुतक	तरिकिट	||

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N_D	M_D	N_D	M_K	T·D·	TRKt	RKCK	TRKt	|
नं	तीं	नं	तीं	तत्तों	तरिकिट	तिकुतक	तरिकिट	|
N_D	M_D	N_D	M_K	T·D·	TRKt	RKCK	TRKt	||
नं	तीं	नं	तीं	तत्तों	तरिकिट	तिकुतक	तरिकिट	||
T·D·	TRKt	RKCK	TRKt	M_D	०	T·D·	TRKt	|
तत्तों	तरिकिट	तिकुतक	तरिकिट	तों	-	तत्तों	तरिकिट	|
RKCK	TRKt	M_D	०	T·D·	TRKt	RKCK	TRKT	||(M_D)
तिकुतक	तरिकिट	तों	-	तत्तों	तरिकिट	तिकुतक	तरिकिट	|| (तों)

Variety—II

(5) M_D	M_D	M_D	N_D	M_D	M_D	M_D	N_D	|
तीं	तीं	तीं	नं	तीं	तीं	तीं	नं	|
M_D	M_D	M_D	N_D	RT	DD	TD	DT	||
तीं	तीं	तीं	नं	तित	तोंतों	ततों	तोंत	||
M_D	M_D	M_D	N_D	M_D	M_D	M_D	N_D	|
तीं	तीं	तीं	नं	तीं	तीं	तीं	नं	|

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M_D	M_D	M_D	N_D	|	$\overline{RT}$	$\overline{DD}$	$\overline{TD}$	$\overline{DT}$	||
तीं	तीं	तीं	नं	|	तित	तोंतों	ततों	तोंत	||
M_D	M_D	M_D	N_D		$\overline{RT}$	$\overline{DD}$	$\overline{TD}$	$\overline{DT}$	|
तीं	तीं	तीं	नं		तित	तोंतों	ततों	तोंत	|
M_D	M_D	M_D	N_D	|	$\overline{RT}$	$\overline{DD}$	$\overline{TD}$	$\overline{DT}$	||
तीं	तीं	तीं	नं	|	तित	तोंतों	ततों	तोंत	||
$\overline{RT}$	$\overline{DD}$	$\overline{TD}$	$\overline{DT}$		M_D	०	$\overline{RT}$	$\overline{DD}$	|
तित	तोंतों	ततों	तोंत		तों	-	तित	तोंतों	|
$\overline{TD}$	$\overline{DT}$	M_D	०	|	$\overline{RT}$	$\overline{DD}$	$\overline{TD}$	$\overline{DT}$	|| (M_D)
ततों	तोंत	तों	-	|	तित	तोंतों	ततों	तोंत	|| (तों)
(6) M_D	M_D	M_D	N_D		$\overline{TRKt}$	M_D	M_D	N_D	|
तीं	तीं	तीं	नं		तरिकिट	तों	तीं	नं	|
M_D	M_D	M_D	N_D	|	$\overline{T\circ KN}$	$\overline{KTRT}$	$\overline{RKCK}$	$\overline{TRKt}$	||
तीं	तीं	तीं	नं	|	तकिण	कितातित	तिकुतक	तरिकिट	||
M_D	M_D	M_D	N_D		$\overline{RTKt}$	M_D	M_D	N_D	|
तीं	तीं	तीं	नं		तरिकिट	तों	तीं	नं	|

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M_D	M_D	M_D	N_D	|	T•KN	KTRT	RKCK	TRKt	‖
तीं	तीं	तीं	नं	|	तक्किण	कितति त	तिक्कुतक	तरिकिट	‖
M_D	M_D	M_D	N_D		T•KN	KTRT	RKCK	TRKt	|
तीं	तीं	तीं	नं		तक्किण	कितति त	तिक्कुतक	तरिकिट	|
M_D	M_D	M_D	N_D	|	T•KN	KTRT	RKCK	TRKt	‖
तीं	तीं	तीं	नं	|	तक्किण	कितति त	तिक्कुतक	तरिकिट	‖
T•KN	KTRT	RKCK	TRKt		M_D	०	T•KN	KTRT	|
तक्किण	कितति त	तिक्कुतक	तरिकिट		तों	—	तक्किण	कितति त	|
RKCK	TRKt	M_D	०	|	T•KN	KTRT	RKCK	TRKt	‖ (M_D)
तिक्कुतक	तरिकिट	तों	—	|	तक्किण	कितति त	तिक्कुतक	तरिकिट	‖(तों)

Variety III

(7)	N_D	M_D	M_D	N_D		NN	M_D	M_D	N_D	|
	नं	तीं	तीं	नं		नन	तीं	तीं	नं	|
	N_D	M_D	M_D	N_D	|	ND	DM	DM	DM	‖
	नं	तीं	तीं	नं	|	नतों	तोंतीं	तोंतीं	तोंतीं	‖

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N_D	M_D	M_D	N_D		$\overline{NN}$	M_D	M_D	N_D	|
नं	तीं	तीं	नं		ननं	तीं	तीं	नं	|
N_D	M_D	M_D	N_D	|	$\overline{ND}$	$\overline{DM}$	$\overline{DM}$	$\overline{DM}$	||
नं	तीं	तीं	नं	|	नतों	तोंतीं	तोंतीं	तोंतीं	||
N_D	M_D	M_D	N_D		$\overline{ND}$	$\overline{DM}$	$\overline{DM}$	$\overline{DM}$	|
नं	तीं	तीं	नं		नतों	तोंतीं	तोंतीं	तोंतीं	|
N_D	M_D	M_D	N_D	|	$\overline{ND}$	$\overline{DM}$	$\overline{DM}$	$\overline{DM}$	||
नं	तीं	तीं	नं	|	नतों	तोंतीं	तोंतीं	तोंतीं	||
$\overline{ND}$	$\overline{DM}$	$\overline{DM}$	$\overline{DM}$		M_D	•	$\overline{ND}$	$\overline{DM}$	|
नतों	तोंतीं	तोंतीं	तोंतीं		तों	—	नतों	तोंतीं	|
$\overline{DM}$	$\overline{DM}$	M_D	•	|	$\overline{ND}$	$\overline{DM}$	$\overline{DM}$	$\overline{DM}$	|| (M_D)
तोंतीं	तोंतीं	तों	—	|	नतों	तोंतीं	तोंतीं	तोंतीं	|| (तों)
(8) N_D	M_D	M_D	N_D		$\overline{TRKt}$	M_D	M_D	N_D	|
नं	तीं	तीं	नं		तरिकिट	तों	तीं	नं	|
N_D	M_D	M_D	N_D	|	$\overline{T•KN}$	$\overline{KTRT}$	$\overline{NKTR}$	$\overline{TRKt}$	||
नं	तीं	तीं	नं	|	तक्किण	कितति	नकतरि	तरिकिट	||

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N_D	M_D	M_D	N_D		TRKt	M_D	M_D	N_D	|
नं	तीं	तीं	नं		तरिकिट	तों	तीं	नं	|
N_D	M_D	M_D	N_D	|	T◦KN	KTRT	NKTR	TRKt	||
नं	तीं	तीं	नं	|	तकिण	कितति त	नकतरि	तरिकिट	||
N_D	M_D	M_D	N_D		T◦KN	KTRT	NKTR	TRKt	|
नं	तीं	तीं	नं		तकिण	कितति त	नकतरि	तरिकिट	|
N_D	M_D	M_D	N_D	|	T◦KN	KTRT	NKTR	TRKt	||
नं	तीं	तीं	नं	|	तकिण	कितति त	नकतरि	तरिकिट	||
T◦KN	KTRT	NKTR	TRKt		M_D	◦	T◦KN	KTRT	|
तकिण	कितति त	नकतरि	तरिकिट		तों	—	तकिण	कितति त	|
NKTR	TRKt	M_D	◦	|	T◦KN	KTRT	NKTR	TRKt	|| (M_D)
नकतरि	तरिकिट	तों	—	|	तकिण	कितति त	नकतरि	तरिकिट	|| (तों)

Madhya Kaala (Medium tempo) Tekhas in Adi Tala :—

One Akshara = 4 Syllables

(1)	$N_DTM_DM_D$	TM_DM_DT	$N_DTM_DM_D$	TM_DM_DT |	$N_DTM_DM_D$	TM_DM_DT |	NTMM	TMMT ||
	नंततिंतिं	ततिंतित	नंततिंतिं	ततिंतित |	नंततिंतिं	ततिंतित |	नततिंतिं	ततिंतित ||

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(2) $N_DTM_DM_D$ TM_DM_DT $N_DTM_DM_D$ TM_DM_DT | $N_DTM_DM_D$ TM_DM_DT | $N_D\circ Kt$ NDDT ||
नंततिंतिं ततिंतित नंततिंतिं ततिंतित | नंततिंतिं ततिंतित | नं-किट नतोंतोंत ||

$N_DTM_DM_D$ TM_DM_DT $N_DTM_DM_D$ TM_DM_DT | $N_DTM_DM_D$ TM_DM_DT | $N_D\circ Kt$ NDDT ||
नंततिंतिं ततिंतित नंततिंतिं ततिंतित | नंततिंतिं ततिंतित | नं - किट नतोंतोंत ||

$N_DTM_DM_D$ TM_DM_DT $N_D\circ Kt$ NDDT | $N_DTM_DM_D$ TM_DM_DT | $N_D\circ Kt$ NDDT ||
नंततिंतिं ततिंतित नं - किट नतोंतोंत | नंततिंतिं ततिंतित | नं - किट नतोंतोंत ||

$N_DTM_DM_D$ TM_DM_DT $N_D\circ Kt$ NDDT | NDDT $M_D\circ ND$ | $DTM_D\circ$ NDDT || (M_D)
नंततिंतिं ततिंतित नं - किट नतोंतोंत | नतोंतोंत तों - नतों | तोंततों - नतोंतोंत || (तों)

(3) $N_DTM_DM_D$ TM_DM_DT $N_DTM_DM_D$ TM_DM_DT | $N_DTM_DM_D$ TM_DM_DT | N_DMKT NMDT ||
नंततिंतिं ततिंतित नंततिंतिं ततिंतित | नंततिंतिं ततिंतित | नंतिंकित नतिंतोंत ||

$N_DTM_DM_D$ TM_DM_DT $N_DTM_DM_D$ TM_DM_DT | $N_DTM_DM_D$ TM_DM_DT | N_DMKT NMDT ||
नंततिंतिं ततिंतित नंततिंतिं ततिंतित | नंततिंतिं ततिंतित | नंतिंकित नतिंतोंत ||

$N_DTM_DM_D$ TM_DM_DT N_DMKT NMDT | $N_DTM_DM_D$ TM_DM_DT | N_DMKT NMDT ||
नंततिंतिं ततिंतित नंतिंकित नतिंतोंत | नंततिंतिं ततिंतित | नंतिंकित नतिंतोंत ||

$N_DTM_DM_D$ TM_DM_DT N_DMKT NMDT | N_DMKT $M_D\circ N_DM$ | $KTM_D\circ$ N_DMKT || (M_D)
नंततिंतिं ततिंतित नंतिंकित नतिंतोंत | नंतिंकित तों - नंतिं | कितों - नंतिंकित || (तों)

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LESSON—XVII

MOHARAS IN ADI TALA (ஆதிதாள மொகராக்கள்)

Moharas (or Thirmanams) are cyclic or sequential expressions which are played at the end of the Avarta of a Tala.

Moharas in Adi Tala

(1) *Moharas in Full Avarta* :— *One Akshara=4Syllables*

(i) TTDD	TDDT	M_D ∘∘∘	TTDD	| TDDT	M_D ∘∘∘	| TTDD	TDDT	‖ (M_D)
ततर्तोंतों	ततोंतोंत	तों - - -	ततर्तोंतों	| ततोंतोंत	तों - - -	| ततर्तोंतों	ततोंतोंत	‖ (तों)
(ii) T∘KNKTRT	RKCKTRKt	M_D ∘∘∘	T∘KNKTRT	| RKCKTRKt	M_D ∘∘∘	| T∘KNKTRT	RKCKTRKt	‖(M_D)
तकिणकिततित	तिकुतकतरिकिट	तों -	तकिणकिततित	| तिकुतकतरिकिट	तो -	| तकिणकिततित	तिकुतकतरिकिट	‖(तों)

(2) *Moharas in Half Avarta* *One Akshara=4 Syllables*

(i) ∘∘∘∘	∘∘∘∘	∘∘∘∘	∘∘∘∘	| TDDT	M_D∘TD	| DTM_D∘	TDDT	‖(M_D)
- - - -	- - - -	- - - -	- - - -	| ततोंतोंत	तों - ततों	| तोंततों -	ततोंतोंत	‖(तों)

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(ii) ∘ ∘ ∘ ∘ ∘ ∘ ∘ ∘ ∘ ∘ ∘ ∘ | RKCKTRKt M_D∘KtRKCK | TRKtM_D∘Kt RKCKTRKt ‖ (M_D)
- - - - - - - - - - - - | तिकुतकतरिकिट तोंकिटतिकुतक | तरिकिटतोंकिट तिकुतकतरिकिट ॥ (तों)

(3) *Mohara in Quarter Avarta* : *One Akshara = 4 Syllables*

∘ ∘ ∘ ∘ ∘ ∘ ∘ ∘ ∘ ∘ ∘ ∘ | ∘ ∘ ∘ ∘ ∘ ∘ ∘ ∘ | TDDTM_D∘TD DTM_D∘TDDT ‖ (M_D)
- - - - - - - - - - - - | - - - - - - - - | तकजणुतोंतक जणुतोंतकजणु ॥ (तों)

(4) *Mohara in 3/4 Avarta* :

∘ ∘ ∘ ∘ ∘ ∘ ∘ ∘ NKCD DTM_D∘ | ∘NKC DDTM_D | ∘∘NK CDDT ‖ (M_D)
- - - - - - - - नकततों तोंततों - | - नकत तोंतोंततों | - - नक ततोंतोंत ॥ (तों)

LESSON—XVIII

THE TECHNIQUE OF APPLYING SOOJI ON THE LEFT SIDE

The object of applying Sooji to the middle of the Left Side of the Mridangam is to make the Thoppi vibrate freely. By applying Sooji, the strokes on the Left Side are made pleasant and the volume of their sound is increased.

A thick paste is made by mixing Sooji, with a small quantity of cold water and it is applied to the middle of the Thoppi. By applying Sooji, the tune of the Thoppi can be brought to the Low Sthayee Shadja (வடஜம்) Application of Sooji to Thoppi will be helpful for giving fine Gumkis by backward and forward movements of the wrist of the left hand. The syllable तों (D) can, thus be played in various forms of Gumkis which lend beauty to Mridangam expressions. An expert Mridangist can successfully demonstrate the different swaras (Notes) through his Gumkis.

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THIRD YEAR COURSE

LESSON—XIX

ADDITIONAL LESSONS IN MISRA CHAPU TALA

மிச்ர சாபு தாளம்

One Unit = 2 Syllables

3 Units	4 Units		3 Units	4 Units	
(1) K∘TRKt	RKCK	TRKt	R∘TRKt	RKCK	TRKt
तत्तरिकिट	तिकुतक	तरिकिट	तित्तरिकिट	तिकुतक	तरिकिट
D∘TRKt	RKCK	TRKt	N∘TRKt	RKCK	TRKt
तोंतरिकिट	तिकुतक	तरिकिट	नत्तरिकिट	तिकुतक	तरिकिट
K∘TRKt	R∘TR	KtD∘	TRKtN∘	TRKt	RKCK
तत्तरिकिट	तित्तरि	किटतों -	तरिकिटन -	तरिकिट	तिकुतक
TRKtM_D∘	KtRK	CKTR	KtM_D∘Kt	RKCK	TRKt (M_D)
तरिकिटतों	किटतिकु	तकतरि	किटतों-किट	तिकुतक	तरिकिट (तों)
(2) K∘TRKt	NKTR	TRKt	R∘TRKt	NKTR	TRKt
तत्तरिकिट	नकतरि	तरिकिट	तित्तरिकिट	नकतरि	तरिकिट

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3 Units	4 Units		3 Units	4 Units		
D∘TRKt तौंतरिकिट	NKTR नकतरि	TRKt तरिकिट	N∘TRKt नत्तरिकिट	NKTR नकतरि	TRKt तरिकिट	
K∘TRKt तत्तरिकिट	R∘TR तिचरि	KtD∘ किटतौं-	TRKtN∘ तरिकिटन -	TRKt तरिकिट	NKTR नकतरि	
TRKtM_D∘ तरिकिटतौं -	KtNK किटनक	TRTR तरितरि	KtM_D∘Kt किटतौं - किट	NKTR नकतरि	TRKt तरिकिट	(M_D) (तौं)
(3) T∘KNKT तक्किणकित	RKCK तिकुतक	TRKt तरिकिट	R∘KNKT तिकिणकित	RKCK तिकुतक	TRKt तरिकिट	
M_D∘KNKT तौंकिणकित	RKCK तिकुतक	TRKt तरिकिट	N∘KNKT नकिणकित	RKCK तिकुतक	TRKt तरिकिट	
T∘KNKT तक्किणकित	R∘KN तिकिण	KTM_D∘ कितौं -	KNKTN∘ किणकितन -	KNKT किणकित	T∘KN तक्किण	
KTRTM_D∘ कितत्तितौं -	∘∘T∘ - - त -	KNKT किणकित	RTM_D∘∘∘ तितौं - - -	T∘KN तक्किण	KTRT कितत्तित	(M_D) (तौं)

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LESSON—XX

ADDITIONAL LESSON IN KHANDA CHAPU TALA

(கண்டசாபு தாளம்)

One Unit = 4 Syllables

Two Units		Three Units		
K∘TR	TRKt	RKCK	TRKt	M_D∘∘∘
தத்தரி	தரிகிட	திகுதக	தரிகிட	தோம் - - -
R∘TR	TRKt	RKCK	TRKt	M_D∘∘∘
தித்தரி	தரிகிட	திகுதக	தரிகிட	தோம் - - -
D∘TR	TRKt	RKCK	TRKt	M_D∘∘∘
தோம்தரி	தரிகிட	திகுதக	தரிகிட	தோம் - - -
N∘TR	TRKt	RKCK	TRKt	M_D∘∘∘
நத்தரி	தரிகிட	திகுதக	தரிகிட	தோம் - - -
K∘TR	TRKt	M_D∘∘∘	R∘TR	TRKt
தத்தரி	தரிகிட	தோம் - - -	தித்தரி	தரிகிட

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Two Units		Three Units			
M_D∘∘∘	D∘TR	TRKt	M_D∘∘∘	N∘TR	
तों - - -	तोंतरि	तरिकिट	तों - - -	नत्तरि	
TRKt	M_D∘∘∘	RKCK	TRKt	M_D∘Kt	
तरिकिट	तों - - -	तिकुतक	तरिकिट	तोंकिट	
RKCK	TRKt	M_D∘Kt	RKCK	TRKt	(M_D)
तिकुतक	तरिकिट	तोंकिट	तिकुतक	तरिकिट	(तों)

———

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LESSON XXI

TEKHAS IN RUPAKA TALA

Vilambita Kaala Tekhas — *Rupaka Tala* — *One Akshara = 2 Syllables*

(விளம்பித கால டேகாக்கள்)

	Drutham (O)		Laghu ($|_4$)				Drutham (O)		Laghu ($|_4$)			
(1)	TT तत	DD तोंतों	ND नतों	M_D° तों	M_D° तीं	N_D° नं	RT तित	DD तोंतों	ND नतों	M_D° तों	M_D° तीं	N_D° नं
	DT तोंत	DD तोंतों	ND नतों	M_D° तों	M_D° तीं	N_D° नं	NT नत	DD तोंतों	ND नतों	M_D° तों	M_D° तीं	N_D° नं
	TT तत	DD तोंतों	ND नतों	M_D° तों	RT तित	DD तोंतों	ND नतों	M_D° तों	DT तोंत	DD तोंतों	ND नतों	M_D° तों
	NT नत	DD तोंतों	ND नतों	M_D° तों	TD ततों	DT तोंत	M_D° तों	TD ततों	DT तोंत	M_D° तों	TD ततों	DT(M_D) तोंत (तों)

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	Drutham (O)		Laghu (।)				Drutham (O)		Laghu (।)			
(2)	T॰	Kt	ND	M_D॰	M_D॰	N_D॰	R॰	Kt	ND	M_D॰	M_D॰	N_D॰
	ता	किट	नतों	तों	तीं	नं	ती	किट	नतों	तों	तीं	नं
	M_D॰	Kt	ND	M_D॰	M_D॰	N_D॰	N॰	Kt	ND	M_D॰	M_D॰	N_D॰
	तों	किट	नतों	तों	तीं	नं	ना	किट	नतों	तों	तीं	नं
	T॰	Kt	ND	M_D॰	R॰	Kt	ND	M_D॰	M_D॰	Kt	ND	M_D॰
	ता	किट	नतों	तों	ती	किट	नतों	तों	तों	किट	नतों	तों
	N॰	Kt	ND	M_D॰	TD	DT	M_D॰	TD	DT	M_D॰	TD	DT(M_D)
	ना	किट	नतों	तों	ततों	तोंत	तों	ततों	तोंत	तों	ततों	तोंत (तों)
(3)	T॰	TRKt	ND	M_D॰	M_D॰	N_D॰	R॰	TRKt	ND	M_D॰	M_D॰	N_D॰
	ता	तरिकिट	नतों	तों	तीं	नं	ती	तरिकिट	नतों	तों	तीं	नं
	M_D॰	TRKt	ND	M_D॰	M_D॰	N_D॰	N॰	TRKt	ND	M_D॰	M_D॰	N_D॰
	तों	तरिकिट	नतों	तों	तीं	नं	ना	तरिकिट	नतों	तों	तीं	नं
	T॰	TRKt	ND	M_D॰	R॰	TRKt	ND	M_D॰	M_D॰	TRKt	ND	M_D॰
	ता	तरिकिट	नतों	तों	ती	तरिकिट	नतों	तों	तों	तरिकिट	नतों	तों
	N॰	TRKt	ND	M_D॰	T॰	TRKt	M_D॰	T॰	TRKt	M_D॰	T॰	TRKt(M_D)
	ना	तरिकिट	नतों	तों	ता	तरिकिट	तों	ता	तरिकिट	तों	ता	तरिकिट(तों)

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	Drutham (O)		Laghu (।)				Drutham (O)		Laghu (।)			
(4)	T∘TR	TRKt	ND	M_D∘	M_D∘	N_D∘	R∘TR	TRKt	ND	M_D∘	M_D∘	N_D∘
	तत्तरि	तरिकिट	नतों	तों	तीं	नं	तित्तरि	तरिकिट	नतों	तों	तीं	नं
	M_D∘TR	TRKt	ND	M_D∘	M_D∘	N_D∘	N∘TR	TRKt	ND	M_D∘	M_D∘	N_D∘
	तोंतरि	तरिकिट	नतों	तों	तीं	नं	नत्तरि	तरिकिट	नतों	तों	तीं	नं
	T∘TR	TRKt	ND	M_D∘	R∘TR	TRKt	ND	M_D∘	M_D∘TR	TRKt	ND	M_D∘
	तत्तरि	तरिकिट	नतों	तों	तित्तरि	तरिकिट	नतों	तों	तोंतरि	तरिकिट	नतों	तों
	N∘TR	TRKt	ND	M_D∘	T∘TR	TRKt	M_D∘	T∘TR	TRKt	M_D∘	T∘TR	TRKt(M_D)
	नत्तरि	तरिकिट	नतों	तों	तत्तरि	तरिकिट	तों	तत्तरि	तरिकिट	तों	तत्तरि	तरिकिट(तों)
(5)	T∘KN	KTRT	ND	M_D∘	M_D∘	N_D∘	R∘KN	KTRT	ND	M_D∘	M_D∘	N_D∘
	तकिण	कितातित	नतों	तों	तीं	नं	तिकिण	कितातित	नतों	तों	तीं	नं
	M_D∘KN	KTRT	ND	M_D∘	M_D∘	N_D∘	N∘KN	KTRT	ND	M_D∘	M_D∘	N_D∘
	तोंकिण	कितातित	नतों	तों	तीं	नं	नकिण	कितातित	नतों	तों	तीं	नं
	T∘KN	KTRT	ND	M_D∘	R∘KN	KTRT	ND	M_D∘	M_D∘KN	KTRT	ND	M_D∘
	तकिण	कितातित	नतों	तों	तिकिण	कितातित	नतों	तों	तोंकिण	कितातित	नतों	तों
	N∘KN	KTRT	ND	M_D∘	T∘KN	KTRT	M_D∘∘∘	T∘KN	KTRT	M_D∘∘∘	T∘KN	KTRT(M_D)
	नकिण	कितातित	नतों	तों	तकिण	कितातित	तों---	तकिण	कितातित	तों---	तकिण	कितातित(तों)

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	Drutham (O)		Laghu ($|_4$)			
(1)	$N_DTM_DM_D$ नंततिंतिं	TM_DM_DT ततिंतिंत	$N_DTM_DM_D$ नंततिंतिं	TM_DM_DT ततिंतिंत	N_DTDD नंततोंतों	TDDT ततोंतोंत
	$N_DTM_DM_D$ नंततिंतिं	TM_DM_DT ततिंतिंत	$N_DTM_DM_D$ नंततिंतिं	TM_DM_DT ततिंतिंत	N_DTDD नंततोंतों	TDDT ततोंतोंत
	$N_DTM_DM_D$ नंततिंतिं	TM_DM_DT ततिंतिंत	N_DTDD नंततोंतों	TDDT ततोंतोंत	N_DTDD नंततोंतों	TDDT ततोंतोंत
	$M_D\circ\circ\circ$ तों - - -	N_DTDD नंततोंतों	TDDT ततोंतोंत	$M_D\circ\circ\circ$ तों - - -	N_DTDD नंततोंतों	TDDT (M_D) ततोंतोंत (तों)
(2)	$N_DTM_DM_D$ नंततिंतिं	TM_DM_DT ततिंतिंत	$N_DTM_DM_D$ नंततिंतिं	TM_DM_DT ततिंतिंत	N∘D∘TRKt नत्तोंतरिकिट	RKCKTRKt तिकुतकतरिकिट
	$N_DTM_DM_D$ नंततिंतिं	TM_DM_DT ततिंतिंत	$N_DTM_DM_D$ नंततिंतिं	TM_DM_DT ततिंतिंत	N∘D∘TRKt नत्तोंतरिकिट	RKCKTRKt तिकुतकतरिकिट
	$N_DTM_DM_D$ नंततिंतिं	TM_DM_DT ततिंतिंत	N∘D∘TRKt नत्तोंतरिकिट	RKCKTRKt तिकुतकतरिकिट	N∘D∘TRKt नत्तोंतरिकिट	RKCKTRKt तिकुतकतरिकिट
	$M_D\circ\circ\circ$ तों - - -	N∘D∘TRKt नत्तोंतरिकिट	RKCKTRKt तिकुतकतरिकिट	$M_D\circ\circ\circ$ तों - - -	N∘D∘TRKt नत्तोंतरिकिट	RKCKTRKt (M_D) तिकुतकतरिकिट (तों)

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LESSON—XXII

ADDITIONAL TEKHA LESSONS IN ADI TALA (MADHYA KAALAM)

One Akshara = 4 Syllables

(1)	$M_D \circ N_D M_D$	$T M_D N_D T$		$R_D T N_D M_D$	$T M_D N_D T$ ‖
	तीं - नं तीं	त तीं नं त		दि त नं तीं	त तीं नं त ‖
	$M_D \circ N_D M_D$	$T M_D N_D T$	‖	R T N M	T M N T ‖
	तीं - नं तीं	त तीं नं त	‖	ति त न तीं	त तीं न त ‖
(2)	$M_D \circ N_D M_D$	$T M_D N_D T$		$R_D T N_D M_D$	$T M_D N_D T$ ‖
	तीं - नं तीं	त तीं नं त		दि त नं तीं	त तीं नं त ‖
	$M_D \circ N_D M_D$	$T M_D N_D T$	‖	D T D D	T D D T ‖
	तीं - नं तीं	त तीं नं त	‖	तों त तों तों	त तों तों त ‖
	$M_D \circ N_D M_D$	$T M_D N_D T$		$R_D T N_D M_D$	$T M_D N_D T$ ‖
	तीं - नं तीं	त तीं नं त		दि त नं तीं	त तीं नं त ‖
	$M_D \circ N_D M_D$	$T M_D N_D T$	‖	D T D D	T D D T ‖
	तीं - नं तीं	त तीं नं त	‖	तों त तों तों	त तों तों त ‖
	$M_D \circ N_D M_D$	$T M_D N_D T$		D T D D	T D D T ‖
	तीं - नं तीं	त तीं नं त		तों त तों तों	त तों तों त ‖

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$M_D \circ N_D M_D$	T M_D N_D T	|	D T D D	T D D T ||
तीं - नं तीं	त तीं नं त	|	तों त तों तों	त तों तों त ||
$M_D \circ N_D M_D$	T M_D N_D T		D T D D	T D D T |
तीं - नं तीं	त तीं नं त		तों त तों तों	त तों तों त |
T D D T	$M_D \circ$ T D	|	D T $M_D \circ$	T D D T || (M_D)
त तों तों त	तों - त तों	|	तों त तों -	त तों तों त || (तों)
(3) $M_D \circ N_D M_D$	T M_D N_D T		R_D T N_D M_D	T M_D N_D T |
तीं - नं तीं	त तीं नं त		दि त नं तीं	त तीं नं त |
$M_D \circ N_D M_D$	T M_D N_D T	|	T० D० TR Kt	RK CK TR Kt ||
तीं - नं तीं	त तीं नं त	|	त - तों - तरि किट	तिकु तक तरि किट ||
$M_D \circ N_D M_D$	T M_D N_D T		R_D T N_D M_D	T M_D N_D T |
तीं - नं तीं	त तीं नं त		दि त नं तीं	त तीं नं त |
$M_D \circ N_D M_D$	T M_D N_D T	|	T० D० TR Kt	RK CK TR Kt ||
तीं - नं तीं	त तीं नं त	|	त - तों - तरि किट	तिकु तक तरि किट ||
$M_D \circ N_D M_D$	T M_D N_D T		T० D० TR Kt	RK CK TR Kt |
तीं - नं तीं	त तीं नं त		त - तों - तरि किट	तिकु तक तरि किट |

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$M_D \circ N_D M_D$
तीं - नं तीं

$M_D \circ N_D M_D$
तीं - नं तीं

T∘ D∘ TR Kt
त- तों- तरि किट

(4) N_D T M_D N_D
नं त तीं नं

N_D T M_D N_D
नं त तीं नं

(5) N_D T N_D M_D
नं त नं तीं

N_D T N_D M_D
नं त नं तीं

(6) D T N_D M_D
तों त नं तीं

• T N M
- त न तीं

T M_D N_D T
त तीं नं त-

T M_D N_D T
त तीं नं त-

M_D∘∘∘ T∘ D∘
तों - त- तों-

T M_D N_D T
त तीं नं त

T M_D N_D T
त तीं नं त

T N_D M_D T
त नं तीं त

T N_D M_D T
त नं तीं त

• T N M
- त न तीं

• T N M
- त न तीं

| T∘ D∘ TR Kt
| त - तों - तरि किट

T∘ D∘ TR Kt
त - तों - तरि किट

| TR Kt M_D ∘∘∘
| तरि किट तों - -

N_D T M_D N_D
नं त तीं नं

| N T M N
| न त तीं न

N_D T N_D M_D
नं त नं तीं

| N T N M
| न त न तीं

• T N M
- त न तीं

| • T N M
| - त न तीं

RK OK TR Kt ||
तिकु तक तरि किट ||

RK OK TR Kt |
तिकु तक तरि किट |

T∘ D∘ TR Kt || (M_D)
त - तों - तरि किट || (तों)

T M_D N_D T |
त तीं नं त |

T M N T ||
त तीं न त ||

T N_D M_D T |
त नं तीं त |

T N M T ||
त न तीं त ||

• T N M |
- त न तीं |

• T N M || (M_D)
- त न तीं || (तों)

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Variations in "•TNM" Group. *Adi Tala* *One Akshara=4 Syllables*

(1) DTN_DM_D •TNM •TNM •TNM | •TNM •TNM | •TNM •TNM ||
तोंतनंतीं -तनतीं -तनतीं -तनतीं | -तनतीं -तनतीं | -तनतीं -तनतीं ||

(2) DTN_DM_D •TNM •TNM •TNM | •TNM •TNM | •TNM •TRT ||
तोंतनंतीं -तनतीं -तनतीं -तनतीं | -तनतीं -तनतीं | -तनतीं -ततित ||

DTN_DM_D •TNM •TNM •TRT | DTN_DM_D •TNM | •TNM •TRT ||
तोंतनंतीं -तनतीं -तनतीं -ततित | तोंतनंतीं -तनतीं | -तनतीं -ततित ||

DTN_DM_D •TRT DTN_DM_D •TRT | DTN_DM_D •TRT | DTN_DM_D •TRT ||
तोंतनंतीं -ततित -तोंतनंतीं -ततित | तोंतनंतीं -ततित | तोंतनंतीं -ततित ||

DTN_DM_D •TRT DTN_DM_D •TRT | •TRT M_D••T | RTM_D• •TRT || (M_D)
तोंतनंतीं -ततित -तोंतनंतीं -ततित | -ततित तों -- त | तिततों- -ततित || (तों)

(3) DTN_DM_D •TNM •TNM •TNM | •TNM •TNM | •TNM ••TRTRKt ||
तोंतनंतीं -तनतीं -तनतीं -तनतीं | -तनतीं -तनतीं | -तनतीं -- तरितरिकिट ||

DTN_DM_D •TNM •TNM •TNM | •TNM •TNM | •TNM ••TRTRKt ||
तोंतनंतीं -तनतीं -तनतीं -तनतीं | -तनतीं -तनतीं | -तनतीं -- तरितरिकिट ||

DTN_DM_D •TNM •TNM ••TRTRKt | DTN_DM_D •TNM | •TNM ••TRTRKt ||
तोंतनंतीं -तनतीं -तनतीं -- तरितरिकिट | तोंतनंतीं -तनतीं | -तनतीं -- तरितरिकिट ||

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	DTN_DM_D	∘∘TRTRKt	DTN_DM_D	∘∘TRTRKt	∣	∘∘TRTRKt	M_D∘∘∘∘∘TR	∣	TRKtM_D∘∘∘	∘∘TRTRKt	‖(M_D)
	தோம்தனம்தம்	- -தரிதரிகிட	தோம்தனம்தம்	- -தரிதரிகிட	∣	-தரிதரிகிட	தோம் - - - தரி	∣	தரிகிடதோம்- - -	- - தரிதரிகிட	‖(தோம்)
(4)	N_D∘TRKtM_D∘	∘TNM	∘TNM	∘TNM	∣	∘TNM	∘TNM	∣	∘TNM	∘TNM	‖ (N_D)
	நம்தரிகிடதம்-	-தனதம்	-தனதம்	- -தனதம்	∣	-தனதம்	-தனதம்	∣	-தனதம்	- தனதம்	‖ (நம்)
(5)	T∘KNKTM$_D$∘	∘TNM	∘TNM	∘TNM	∣	∘TNM	∘TNM	∣	∘TNM	∘TNM	‖ (T)
	தகிணகிதம் -	-தனதம்	-தனதம்	-தனதம்	∣	-தனதம்	-தனதம்	∣	-தனதம்	- தனதம்	‖ (த)
(6)	N_D∘TRKtN_D∘	TRKtM_D∘∘∘	∘TNM	∘TNM	∣	∘TNM	∘TNM	∣	∘TNM	∘TNM	‖ (N_D)
	நம்தரிகிடநம்-	தரிகிடதம்- - -	-தனதம்	-தனதம்	∣	-தனதம்	-தனதம்	∣	-தனதம்	- தனதம்	‖ (நம்)

SARVA LAGHUS (सर्वलघु) (ஸர்வலகு)

Sarva Laghus are simple expressions of four syllables each which can be played in chaturasra Gathi (ie, in the scale "One Akshara = 4 Syllables"). These expressions are widely used in following music so that there is no disturbance to the vocalist or instrumentalist, as the case may be.

Sarva Laghu Lessons: *Adi Tala* *One Akshara = 4 Syllables.*

(1)	N_D∘Kt	NDDT	N_D∘Kt	NDDT	∣	N_D∘Kt	NDDT	∣	N_D∘Kt	NDDT	‖
	நம்-கிட	நதோம்தோம்	நம்-கிட	நதோம்தோம்	∣	நம்-கிட	நதோம்தோம்	∣	நம்-கிட	நதோம்தோம்	‖
	N_D∘Kt	NDDT	N_D∘Kt	NDDT	∣	NDDT	M_D∘ND	∣	DTM_D∘	NDDT	‖ (M_D)
	நம்-கிட	நதோம்தோம்	நம்-கிட	நதோம்தோம்	∣	நதோம்தோம்	தோம்-நதோம்	∣	தோம்ததோம்-	நதோம்தோம்	‖ (தோம்)

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(2)	N_DTRT	NDDT	N_DTRT	NDDT	‖	N_DTRT	NDDT	‖	N_DTRT	NDDT	‖
	नंततित	नतोंतोंत	नंततित	नतोंतोंत	‖	नंततित	नतोंतोंत	‖	नंततित	नतोंतोंत	‖
	N_DTRT	NDDT	N_DTRT	NDDT	‖	NDDT	$M_D{\circ}ND$	‖	$DTM_D{\circ}$	NDDT	‖ (M_D)
	नंततित	नतोंतोंत	नंततित	नतोंतोंत	‖	नतोंतोंत	तों-नतों-	‖	तोंततों-	नतातात	‖ (तों)
(3)	N_DMKT	NMDT	N_DMKT	NMDT	‖	N_DMKT	NMDT	‖	N_DMKT	NMDT	‖
	नंतींकित	नतींतोंत	नंतींकित	नतींतोंत	‖	नंतींकित	नतींतोंत	‖	नंतींकित	नतींतोंत	‖
	N_DMKT	NMDT	N_DMKT	NMDT	‖	NMDT	$M_D{\circ}NM$	‖	$DTM_D{\circ}$	NMDT	‖ (M_D)
	नंतींकित	नतींतोंत	नंतींकित	नतींतोंत	‖	नतींतोंत	तों-नतीं	‖	तोंततों-	नतींतोंत	‖ (तों)
(4)	N_DMKM	NMKM	NMKM	NDDT	‖	N_DMKM	NMKM	‖	NMKM	NDDT	‖
	नंतींकितीं	नतींकितीं	नतींकितीं	नतोंतोंत	‖	नंतींकितीं	नतींकितीं	‖	नतींकितीं	नतोंतोंत	‖
	N_DMKM	NDDT	N_DMKM	NDDT	‖	NDDT	$M_D{\circ}ND$	‖	$DTM_D{\circ}$	NDDT	‖ (M_D)
	नंतींकितीं	नतोंतोंत	नंतींकितीं	नतोंतोंत	‖	नतोंतोंत	तों-नतों	‖	तोंततों-	नतोंतोंत	‖ (तों)
(5)	N_DMN_DM	NM_DN_DM	N_DMN_DM	NM_DN_DM	‖	N_DMN_DM	NM_DN_DM	‖	N_DMN_DM	NM_DN_DM	‖ (N_D)
	नंतींनंतीं	नतींनंतीं	नंतींनंतीं	नतींनंतीं	‖	नंतींनंतीं	नतींनंतीं	‖	नंतींनंतीं	नतींनंतीं	‖ (नं)
(6)	$N_DN_DN_DM$	NN_DN_DM	$N_DN_DN_DM$	NN_DN_DM	‖	$N_DN_DN_DM$	NN_DN_DM	‖	$N_DN_DN_DM$	NN_DN_DM	‖ (N_D)
	नंनंनंतीं	ननंनंतीं	नंनंनंतीं	ननंनंतीं	‖	नंनंनंतीं	ननंनंतीं	‖	नंनंनंतीं	ननंनंतीं	‖ (नं)

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MISCELLANEOUS EXPRESSIONS

Adi Tala — *One Akshara = 4 Syllables*

(1)	$N_DM_DTN_D$	$TN_DM_D\circ$	$N_DTN_DM_D$	$\circ N_DM_D\circ$	।	NMTN	TNM∘	। NTNM	∘NM∘ ॥
	नंतींतनं	तनंतीं-	नंतनंतीं	-नंतीं-	।	नतींतन	तनतीं-	। नतनतीं	-नतीं ॥
(2)	$N_DM_DTN_D$	TN_DM_DT	$N_DTN_DM_D$	TN_DM_DT	।	NMTN	TNMT	। NTNM	TNMT ॥
	नंतींतनं	तनंतींत	नंतनंतीं	तनंतींत	।	नतींतन	तनतिंत	। नतनतिं	तनतिंत ॥
(3)	$N_DM_DTN_D$	$\overline{\text{TRKt}}\ M_D\circ$	$\overline{N_D\circ\text{TRKt}}\ M_D$	$\overline{\circ\circ N_D\circ\text{TRKt}}$	।	NMTN	$\overline{\text{TRKt}}\ M_D\circ$	। $\overline{\text{N}\circ\text{TRKt}}\ M_D$	$\overline{\circ\circ\text{N}\circ\text{TRKt}}$ ॥
	नंतींतनं	तरिकिट तीं	नंतरिकिट तीं	-नंतरिकिट	।	नतींतन	तरिकिट तीं-	। नत्तरिकिट तीं	-नत्तरिकिट ॥
(4)	$N_DM_DTN_D$	$\overline{\text{TRKt}}\ R_DT$	$\overline{N_D\circ\text{TRKt}}\ R_D$	$T\ \overline{N_D\circ\text{TRKt}}$	।	NMTN	$\overline{\text{TRKt}}$ RT	। $\overline{\text{N}\circ\text{TRKt}}$ R	$T\ \overline{\text{N}\circ\text{TRKt}}$ ॥
	नंतींतनं	तरिकिट दित	नंतरिकिट दि	तं नंतरिकिट	।	नतींतन	तरिकिट तित।	नत्तरिकिट ति	त नत्तरिकिट ॥
(5)	$DRTN_D$	$\overline{\text{TRKt}}$ DR	$TN_D\ \overline{\text{TRKt}}$	$DN_D\ \overline{\text{TRKt}}$	।	KRTN	$\overline{\text{TRKt}}$ KR	। TN $\overline{\text{TRKt}}$	KN $\overline{\text{TRKt}}$ ॥
	तोंततनं	तरिकिट तोंति	तनं तरिकिट	तोंनं तरिकिट।		कितितन	तरिकिट किति।	तन तरिकिट	किन तरिकिट ॥

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LESSON—XXIII

TEKHAS IN MISRA CHAPU TALA

Vilambita Kaalam :— *(One unit = one syllable)*

	Three units	Four units	Three units	Four units
(1)	N_D M_D N_D नं तीं नं	N_D M_D M_D N_D नं तीं तीं नं	N_D M_D N_D नं तीं नं	$\overline{N_DT}$ $\overline{DD}$ $\overline{TD}$ $\overline{DT}$ नंत तींतीं ततीं तींत
	N_D M_D N_D न तीं नं	N_D M_D M_D N_D नं तीं तीं नं	N_D M_D N_D नं तीं नं	$\overline{N_DT}$ $\overline{DD}$ $\overline{TD}$ $\overline{DT}$ नंत तींतीं ततीं तींत
	N_D M_D N_D नं तीं नं	$\overline{N_DT}$ $\overline{DD}$ $\overline{TD}$ $\overline{DT}$ नंत तींतीं ततीं तींत	N_D M_D N_D नं तीं नं	$\overline{N_DT}$ $\overline{DD}$ $\overline{TD}$ $\overline{DT}$ नंत तींतीं ततीं तींत
	$\overline{N_DT}$ $\overline{DD}$ $\overline{TD}$ नंत तींतीं ततीं	$\overline{DT}$ $\overline{M_D\circ}$ $\overline{N_DT}$ $\overline{DD}$ तींत तीं - नंत तींतीं	$\overline{TD}$ $\overline{DT}$ $\overline{M_D\bullet}$ ततीं तींत तीं -	$\overline{N_DT}$ $\overline{DD}$ $\overline{TD}$ $\overline{DT}$ (M_D) नंत तींतीं ततीं तींत (तीं)
(2)	N_D M_D N_D नं तीं नं	N_D M_D M_D N_D नं तीं तीं नं	N_D M_D N_D नं तीं नं	$\overline{T\bullet KN}$ $\overline{KTRT}$ $\overline{RKOK}$ $\overline{TRKt}$ तकिण किततित तिकुतक तरिकिट

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Three units	Four units	Three units	Four units
N_D M_D N_D नं तीं नं	N_D M_D M_D N_D नं तीं तीं नं	N_D M_D N_D नं तीं नं	T•KN KTRT RKCK TRKt तक्किण कितति तिक्कुतक तरिकिट
N_D M_D N_D नं तीं नं	T•KN KTRT RKCK TRKt तक्किण कितति तिक्कुतक तरिकिट	N_D M_D N_D नं तीं नं	T•KN KTRT RKCK TRKt तक्किण कितति तिक्कुतक तरिकिट
T•KN KTRT RKCK तक्किण कितति तिक्कुतक	TRKt M_D T•KN KTRT तरिकिट तों तक्किण कितति	RKCK TRKt M_D तिक्कुतक तरिकिट तों	T•KN KTRT RKCK TRKt (M_D) तक्किण कितति तिक्कुतक तरिकिट(तों)

Madhya Kaalam

One unit = 2 Syllables.

(1) N_DT M_DM_D TM_D नंत तिंतिं ततिं	N_DT M_DM_D TM_D M_DT नंत तिंतिं ततिं तिंत	N_DT M_DM_D TM_D नंत तिंतिं ततिं	TT DD TD DT तत तोंतों ततों तोंत
N_DT M_DM_D TM_D नंत तिंतिं ततिं	N_DT M_DM_D TM_D M_DT नंत तिंतिं ततिं तिंत	N_DT M_DM_D TM_D नंत तिंतिं ततिं	TT DD TD DT तत तोंतों ततों तोंत
N_DT M_DM_D TM_D नंत तिंतिं ततिं	TT DD TD DT तत तोंतों ततों तोंत	N_DT M_DM_D TM_D नंत तिंतिं ततिं	TT DD TD DT तत तोंतों ततों तोंत
TT DD TD तत तोंतों ततों	DT M_D° TT DD तोंत तों - तत तोंतों	TD DT M_D° ततों तोंत तों -	TT DD TD DT (M_D) तत तोंतों ततों तोंत (तों)

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3 units			4 units				3 units			4 units			
(2) M_D°	N_DM_D	TM_D	M_D°	N_DM_D	TM_D	N_DT	M_D°	N_DM_D	TM_D	TT	DD	TD	DT
तीं -	नंतिं	ततिं	तीं -	नंतिं	ततिं	नंत	तीं -	नंतिं	ततिं	तत	तोंतों	ततों	तोंत
M_D°	N_DM_D	TM_D	M_D°	N_DM_D	TM_D	N_DT	M_D°	N_DM_D	TM_D	TT	DD	TD	DT
तीं -	नंतिं	ततिं	तीं -	नंतिं	ततिं	नंत	तीं -	नंतिं	ततिं	तत	तोंतों	ततों	तोंत
M_D°	N_DM_D	TM_D	TT	DD	TD	DT	M_D°	N_DM_D	TM_D	TT	DD	TD	DT
तीं -	नंतिं	ततिं	तत	तोंतों	ततों	तोंत	तीं -	नंतिं	ततिं	तत	तोंतों	ततों	तोंत
TT	DD	TD	DT	M_D°	TT	DD	TD	DT	M_D°	TT	DD	TD	DT(M_D)
तत	तोंतों	ततों	तोंत	तों -	तत	तोंतों	ततों	तोंत	तों -	तत	तोंतों	ततों	तोंत (तों)
(3) N_DT	N_DN_D	M_D°	N_DT	N_DT	N_DN_D	M_D°	N_DT	N_DN_D	M_D°	N_DT	N_DT	N_DN_D	M_D°
नंत	नंनं	तीं -	नंत	नंत	नंनं	तीं -	नंत	नंनं	तीं -	नंत	नंत	नंनं	तीं -
N_DT	N_DN_D	M_D°	N_DT	N_DT	N_DN_D	M_D°	NT	NN	M°	NT	NT	NN	M°
नंत	नंनं	तीं -	नंत	नंत	नंनं	तीं -	नत	नन	तीं -	नत	नत	नन	तीं -

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LESSON—XXIV

TEKHA LESSONS IN KHANDA CHAPU TALA

(One unit = 2 Syllables)

Two units		Three units			Two units		Three units		
(1) T॰	Kt	ND	M_D॰	M_D॰	R॰	Kt	ND	M_D॰	M_D॰
ता	किट	नतों	तों	तों	ती	किट	नतों	तों	तों
M_D॰	Kt	ND	M_D॰	M_D॰	N॰	Kt	ND	M_D॰	M_D॰
तों	किट	नतों	तों	तों	ना	किट	नतों	तों	तों
T॰	Kt	M_D॰	R॰	Kt	M_D॰	M_D॰	Kt	M_D॰	N॰
ता	किट	तों	ती	किट	तों	तों	किट	तों	ना
Kt	M_D॰	TD	DT	M_D॰	TD	DT	M_D॰	TD	DT (M_D)
किट	तों	ततों	तोंत	तों	ततों	तोंत	तों	ततों	तोंत (तों)
(2) T॰	$\overline{\text{TRKt}}$	ND	M_D॰	M_D॰	R॰	$\overline{\text{TRKt}}$	ND	M_D॰	M_D॰
ता	$\overline{\text{तरिकिट}}$	नतों	तों	तों	ती	$\overline{\text{तरिकिट}}$	नतों	तों	तों
M_D॰	$\overline{\text{TRKt}}$	ND	M_D॰	M_D॰	N॰	$\overline{\text{TRKt}}$	ND	M_D॰	M_D॰
तों	$\overline{\text{तरिकिट}}$	नतों	तों	तों	ना	$\overline{\text{तरिकिट}}$	नतों	तों	तों

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Two units		Three units			Two units		Three units		
T॰	TRKt	M_D॰	R॰	TRKt	M_D॰	M_D॰	TRKt	M_D॰	N॰
ता	तरिकिट	तों	ती	तरिकिट	तों	तों	तरिकिट	तों	ना
TRKt	M_D॰	T॰	TRKt	M_D॰	T॰	TRKt	M_D॰	T॰	TRKt(M_D)
तरिकिट	तों	ता	तरिकिट	तों	ता	तरिकिट	तों	ता	तरिकिट(तों)
(3) T॰TR	TRKt	ND	M_D॰	M_D॰	R॰TR	TRKt	ND	M_D॰	M_D॰
तत्तरि	तरिकिट	नतों	तों	तों	तित्तरि	तरिकिट	नतों	तों	तों
M_D॰TR	TRKt	ND	M_D॰	M_D॰	N॰TR	TRKt	ND	M_D॰	M_D॰
तोंतरि	तरिकिट	नतों	तों	तों	नत्तरि	तरिकिट	नतों	तों	तों
T॰TR	TRKt	M_D॰	R॰TR	TRKt	M_D॰	M_D॰TR	TRKt	M_D॰	N॰TR
तत्तरि	तरिकिट	तों	तित्तरि	तरिकिट	तों	तोंतरि	तरिकिट	तों	नत्तरि
TRKt	M_D॰	T॰TR	TRKt	M_D॰	T॰TR	TRKt	M_D॰	T॰TR	TRKt(M_D)
तरिकिट	तों	तत्तरि	तरिकिट	तों	तत्तरि	तरिकिट	तों	तत्तरि	तरिकिट (तों)

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LESSON—XXV

PHARANS (உருட்டுச்சொற்கள்)

Pharans are certain Mridangam Expressions which are played in Drutha Kaalam (Fast tempo). They may be called Rolling Expressions since they are played with great speed.

Pharans	*Adi Tala*		*One Akshara=8 Syllables*	
(1) N_D∘KtRKCK	TRKtN_D∘Kt		RKCKTRKt	RKCKTRKt I
नंकिटतिकुतक	तरिकिटनंकिट		तिकुतकतरिकिट	तिकुतकतरिकिट I
N∘KtRKCK	TRKtN∘Kt	I	RKCKTRKt	RKCKTRKt II
नकिटतिकुतक	तरिकिटनकिट	I	तिकुतकतरिकिट	तिकुतकतरिकिट II
(2) N_D∘KtNKTR	TRKtN_D∘Kt		NKTRTRKt	NKTRTRKt I
नंकिटनकतरि	तरिकिटनंकिट		नकतरितरिकिट	नकतरितरिकिट I
N∘KtNKTR	TRKtN∘Kt	I	NKTRTRKt	NKTRTRKt II
नकिटनकतरि	तरिकिटनकिट	I	नकतरितरिकिट	नकतरितरिकिट II
(3) NKtRKtRK	tRKtNKtR		KtRKtRKt	RKCKTRKt I
नकिटतिकिटतिकि	टतिकिटनकिटति		किटतिकिटतिकिट	तिकुतकतरिकिट I
NKtRKtRK	tRKtNKtR	I	KtRKtRKt	NKTRTRKt II
नकिटतिकिटतिकि	टतिकिटनकिटति	I	किटतिकिटतिकिट	नकतरितरिकिट II

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(4)

D•••CKTR	KtRKCKTR	KtRKCKTR	KtRKCKTR |
तों - - - तकतरि	किटतकतकतरि	किटतकतकतरि	किटतकतकतरि |
KtRKCKTR	KtRKCKTR |	KtRKCKTR	KtRKC••• ||
किटतकतकतरि	किटतकतकतरि |	किटतकतकतरि	किटतकता - - - ||
D•••CKTR	KtRKCKTR	KtRKCKTR	KtRKC••• |
तों - - -तकतरि	किटतकतकतरि	किटतकतकतरि	किटतकता - - - |
D•••CKTR	KtRKCKTR |	KtRKCKTR	KtRKC••• ||
तों - - - तकतरि	किटतकतकतरि |	किटतकतकतरि	किटतकता - - - ||
D•••CKTR	KtRKC•••	D•••CKTR	KtRKC••• |
तों - - - तकतरि	किटतकता - - -	तों - - -तकतरि	किटतकता - - - |
D•••CKTR	KtRKC••• |	D•••CKTR	KtRKC••• || (M_D)
तों - - - तकतरि	किटतकता - - - |	तों - - - तकतरि	किटतकता - - - || (तों)

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LESSON—XXVI

LONG MOHARAS AND KORVAIS

A long Mohara, stretching over a number of Avartas, is played as the penultimate portion of a solo play on the Mridangam. A Korvai is repeated thrice after the long Mohara and the solo is made to end with the Korvai. The long Mohara is played in Drutha Kaalam. The Korvai is played in madhya Kaalam.

Korvais are expressions involving variations of the Expression "Tha Thim Ki Na Thom (தகிணதோம்)" and they are played thrice at the end of the solo play.

LONG MOHARAS (பெரியமொகராக்கள்)

(1) *Adi Tala* — *One Akshara=8 Syllables*

T_K∘∘∘C∘Kt	RKCKTRKt	KC∘NKTRT	RKCKTRKt	|
ता - - - तांकिट	तिकुतकतरिकिट	कितांनकिततित	तिकुतकतरिकिट	|
T_K∘∘∘C∘Kt	RKCKTRKt |	KC∘TD∘T∘	KC∘TD∘∘∘	||
ता - - - तांकिट	तिकुतकतरिकिट |	कितांततोंत -	कितांततों - - -	||
T_K∘∘∘C∘Kt	RKCKTRKt	KC∘NKTRT	RKCKTRKt	|
ता - - - तांकिट	तिकुतकतरिकिट	कितांनकिततित	तिकुतकतरिकिट	|
T_K∘∘∘C∘Kt	RKCKTRKt |	KC∘TD∘T∘	KC∘TD∘∘∘	||
ता - - - तांकिट	तिकुतकतरिकिट |	कितांततोंत -	कितांततों - - -	||

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T_K∘∘∘C∘Kt	RKCKTRKt	KC∘NKTRT	RKCKTRKt ‖
ता - - - तांकिट	तिकुतकतरिकिट	कितांनकिततित	तिकुतकतरिकिट ‖
T_K∘∘∘C∘Kt	RKCKTRKt ‖	KC∘TD∘∘∘	T_K∘∘∘C∘Kt ‖
ता - - - तांकिट	तिकुतकतरिकिट ‖	कितांततों - - -	ता - - -तांकिट ‖
RKCKTRKt	KC∘TD∘∘∘	T_K∘∘∘C∘Kt	RKCKTRKt ‖
तिकुतकतरिकिट	कितांततों - - -	ता - - - तांकिट	तिकुतकतरिकिट ‖
RKCKTRKt	M_D∘KtRKCK ‖	TRKtM_D∘Kt	RKCKTRKt ‖ (M_D)
तिकुतकतरिकिट	तोंकिटतिकुतक ‖	तरिकिटतोंकिट	तिकुतकतरिकिट ‖ (तों)

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Drutham (O)		Laghu (|₄)			
T_K∘∘∘C∘Kt	RKCKTRKt	RKCKTRKt	KC∘NKTRT	RKCKTRKt	RKCKTRKt
ता - - - तांकिट	तिकुतकतरिकिट	तिकुतकतरिकिट	कितांनकिततित	तिकुतकतरिकिट	तिकुतकतरिकिट
T_K∘∘∘C∘Kt	RKCKTRKt	RKCKTRKt	KC∘TD∘T∘	D∘∘∘KC∘T	D∘T∘D∘∘∘
ता - - - तांकिट	तिकुतकतरिकिट	तिकुतकतरिकिट	कितांततोंत -	तों - - - कितांत	तोंतत्तों - - -
T_K∘∘∘C∘Kt	RKCKTRKt	RKCKTRKt	KC∘NKTRT	RKCKTRKt	RKCKTRKt
ता - - - तांकिट	तिकुतकतरिकिट	तिकुतकतरिकिट	कितांनकिततित	तिकुतकतरिकिट	तिकुतकतरिकिट
T_K∘∘∘C∘Kt	RKCKTRKt	RKCKTRKt	KC∘TD∘T∘	D∘∘∘KC∘T	D∘T∘D∘∘∘
ता - - - तांकिट	तिकुतकतरिकिट	तिकुतकतरिकिट	कितांततोंत -	तों - - - कितांत	तोंतत्तों - - -
T_K∘∘∘C∘Kt	RKCKTRKt	RKCKTRKt	KC∘NKTRT	RKCKTRKt	RKCKTRKt
ता - - - तांकिट	तिकुतकतरिकिट	तिकुतकतरिकिट	कितांनकिततित	तिकुतकतरिकिट	तिकुतकतरिकिट
T_K∘∘∘C∘Kt	RKCKTRKt	RKCKTRKt	KC∘TD∘T∘	D∘∘∘T_K∘∘∘	C∘KtRKCK
त - - - तांकिट	तिकुतकतरिकिट	तिकुतकतरिकिट	कितांततोंत -	तों - - - ता - - -	तांकिटतिकुतक
TRKtRKCK	TRKtKC∘T	D∘T∘D∘∘∘	T_K∘∘∘C∘Kt	RKCKTRKt	RKCKTRKt
तरिकिटतिकुतक	तरिकिटकितांत	तोंतत्तों - - -	ता - - - तांकिट	तिकुतकतरिकिट	तिकुतकतरिकिट
KC∘TD∘KC	∘TD∘C∘∘∘	∘∘KC∘TD∘	KC∘TD∘C∘	∘∘∘∘KC∘T	D∘KC∘TD∘ (C)
कितांततोंकितां	- ततोंतां - - -	- - कितांततों -	कितांततोंतां -	- - - - कितांत	तांकितांततों - (तां)

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(3) Long Moharas in Misra Chapu Tala — *One unit=4 Syllables*

Three units	Four units		Three units	Four units	
(1) T_K•••C•KtRKCK	TRKtM_D•Kt	RKCKTRKt	KC•NKTRTRKCK	TRKtM_D•Kt	RKCKTRKt
ता - - - तांकिटतिकुतक	तरिकिटतोंकिट	तिकुतकतरिकिट	कितांनकिततिततिकुतक	तरिकिटतोंकिट	तिकुतकतरिकिट
T_K•••C•KtRKCK	TRKtM_D•Kt	RKCKTRKt	KC•TD•T•D•••	••KC•TD•	T•D•••••
ता - - -तांकिटतिकुतक	तरिकिटतोंकिट	तिकुतकतरिकिट	कितांततोंतत्तों - - -	- - कितांततों -	तत्तों - - - - -
T_K•••C•KtRKCK	TRKtM_D•Kt	RKCKTRKt	KC•NKTRTRKCK	TRKtM_D•Kt	RKCKTRKt
ता - - -तांकिटतिकुतक	तरिकिटतोंकिट	तिकुतकतरिकिट	कितांनकिततिततिकुतक	तरिकिटतोंकिट	तिकुतकतरिकिट
T_K•••C•KtRKCK	TRKtM_D•Kt	RKCKTRKt	KC•TD•T•D•••	••KC•TD•	T•D•••••
ता - - -तांकिटतिकुतक	तरिकिटतोंकिट	तिकुतकतरिकिट	कितांततोंतत्तों - - -	- - कितांततों -	तत्तों - - - - -
T_K•••C•KtRKCK	TRKtM_D•Kt	RKCKTRKt	KC•NKTRTRKCK	TRKtM_D•Kt	RKCKTRKt
ता - - - तांकिटतिकुतक	तरिकिटतोंकिट	तिकुतकतरिकिट	कितांनकिततिततिकुतक	तरिकिटतोंकिट	तिकुतकतरिकिट
T_K•••C•KtRKCK	TRKtM_D•Kt	RKCKTRKt	KC•TD•T•D•••	••T_K•••C•	KtRKCKTR
ता - - - तांकिटतिकुतक	तरिकिटतोंकिट	तिकुतकतरिकिट	कितांततोंतत्तों - - -	- - ता- - - तां -	किटतिकुतकतरि
KtM$_D$•KtRKCKTR	KtKC•TD•	T•D•••••	T_K•••C•KtRKCK	TRKtM_D•Kt	RKCKTRKt
किटतोंकिटतिकुतकतरि	किटकितांततों -	तत्तों - - - - -	ता - - तांकिटतिकुतक	तरिकिटतोंकिट	तिकुतकतरिकिट
KC•TD•T•KC•T	D•T•D•••	KC•TD•T•	KC•TD•T•D•••	KC•TD•T•	KC•TD•T•(M_D)
कितांततोंत-कितांत	तोंतत्तों - - -	कितांततोंत -	कितांततोंतत्तों - - -	कितांततोंत -	कितांततोंत - (तों)

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Three units	Four units	Three units	Four units
(2) N_D•KtRKCKTRKt	N•D•TRKt RKCKTRKt	N_D•KtRKCKTRKt	KC•TD•T• KC•TD•••
नंकिटतिकुतकतरिकिट	नत्तोंतरिकिट तिकुतकतरिकिट	नंकिटतिकुतकतरिकिट	कितांततोंत कितांततों - - -
N_D•KtRKCKTRKt	N•D•TRKt RKCKTRKt	N_D•KtRKCKTRKt	KC•TD•T• KC•TD•••
नंकिटतिकुतकतरिकिट	नत्तोंतरिकिट तिकुतकतरिकिट	नंकिटतिकुतकतरिकिट	कितांततोंत - कितांततों - - -
N_D•KtRKCKTRKt	N•D•TRKt RKCKTRKt	N_D•KtRKCKTRKt	KC•TD••• N_D•KtRKCK
नंकिटतिकुतकतरिकिट	नत्तोंतरिकिट तिकुतकतरिकिट	नंकिटतिकुतकतरिकिट	कितांततों - - - नंकिटतिकुतक
TRKtKC•TD•••	N_D•KtRKCK TRKtRKCK	TRKtM_D•KtRKCK	TRKtM_D•Kt RKCKTRKt (M_D)
तरिकिटकितांततों- - -	नंकिटतिकुतक तरिकिटतिकुतक	तरिकिटतोंकिटतिकुतक	तरिकिटतोंकिट तिकुतकतरिकिट (तों)

(4) Long Mohara in Khanda Chapu Tala — *One unit = 4 Syllables.*

Two units	Three units	Two units	Three units
T_K••• C•Kt	RKCK TRKt M_D•••	KC•N KTRT	RKCK TRKt M_D•••
ता - - - तांकिट	तिकुतक तरिकिट तों - - -	कितांन कितति	तिकुतक तरिकिट तों - - -
T_K••• C•Kt	RKCK TRKt M_D•••	TDDT M_D•••	••TD DTM$_D$• ••••
ता - - - तांकिट	तिकुतक तरिकिट तों - - -	ततोंतोंत तों - - -	- - ततों तोंततों - - - -
T_K••• C•Kt	RKCK TRKt M_D•••	KC•N KTRT	RKCK TRKt M_D•••
ता - - - तांकिट	तिकुतक तरिकिट तों - - -	कितांन कितति	तिकुतक तरिकिट तों - - -

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Two units		Three units			Two units		Three units		
T_K••• தா - - -	C•Kt தாங்கிட	RKCK திகுதக	TRKt தரிகிட	M_D••• தோம் - - -	TDDT ததோம்தோம்	M_D••• தோம் - - -	••TD - - ததோம்	DTM_D• தோததோம் -	•••• - - - -
T_K••• தா - - -	C•Kt தாங்கிட	RKCK திகுதக	TRKt தரிகிட	M_D••• தோம் - - -	KC•N கிதாந்த	KTRT கிததித	RKCK திகுதக	TRKt தரிகிட	M_D••• தோம் - - -
T_K••• தா - - -	C•Kt தாங்கிட	RKCK திகுதக	TRKt தரிகிட	M_D••• தோம் - - -	TDDT ததோம்தோம்	M_D••• தோம் - - -	••T_K• - - தா -	••C• - - தாங் -	KtRK கிடதிகு
CKTR தகதரி	KtM_D• கிடதோம் -	••TD - - ததோம்	DTM_D• தோததோம் -	•••• - - - -	T_K••• தா - - -	C•Kt தாங்கிட	RKCK திகுதக	TRKt தரிகிட	M_D••• தோம் - - -
TDDT ததோம்தோம்	RDDT திதோம்தோம்	M_D••• தோம்- - -	•••• - - - -	TDDT ததோம்தோம்	RDDT திதோம்தோம்	M_D••• தோம் - - -	•••• - - - -	TDDT ததோம்தோம்	RDDT (M_D) திதோம்தோம் (தோம்)

(5) *Sankirna Jaathi Long Mohara* (சங்கீர்ணஜாதிபெரியமொகரா)

Khanda Jaathi Triputa Tala (I_5OO)

One Akshara = 8 Syllables

T_K•••C•Kt தா - - - தாங்கிட	RKCKTRKt: திகுதகதரிகிட C•KtRKCK தாங்கிடதிகுதக	M_D•••KC•N தோம் - - - தழாங்கு TRKtM_D••• தரிகிடதோம் - - -	KTRTRKCK தரிகிடதிகுதக KC•NKTRT தழாங்குதரிகிட	TRKtT_K••• தரிகிடதா- - - RKCKTRKt திகுதகதரிகிட TRKtRDDT தரிகிடதகஜணு
T_K•••C•Kt தா - - - தாங்கிட	RKCKTRKt திகுதகதரிகிட	M_D•••KC•N தோம் - - - தழாங்கு	KTRTRKCK தரிகிடதிகுதக	

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	RDDTRDDT	M_D•••••RD	|	DTRDDTRD	DTM_D•••••	‖
	तकजणुतकजणु	तों - - - - - तक	|	जणुतकजणुतक	जणुतों - - - - -	‖
T_K•••C•Kt	RKCKTRKt	M_D•••KC•N		KTRTRKCK	$TRKtT_{K•••}$	|
ता - - - तांकिट	तिकुतकतरिकिट	तों - - - तळांगु		तरिकिटतिकुतक	तरिकिटता- - -	|
	$C_oKtRKCK$	$TRKtM_D$•••	|	KC•NKTRT	RKCKTRKt	‖
	तांकिटतिकुतक	तरिकिटतों - - -	|	तळांगुतरिकिट	तिकुतकतरिकिट	‖
T_K•••C•Kt	RKCKTRKt	M_D•••KC_oN		KTRTRKCK	TRKtRDDT	|
ता - - - तांकिट	तिकुतकतरिकिट	तों - - - तळांगु		तरिकिटतिकुतक	तरिकिटतकजणु	|
	RDDTRDDT	M_D•••••RD	|	DTRDDTRD	$DTM_{D•••••}$	‖
	तकजणुतकजणु	तों- - - - -तक	|	जणुतकजणुतक	जणुतों - - - - -	‖
$T_{K•••}C_oKt$	RKCKTRKt	$M_{D•••}KC_oN$		KTRTRKCK	$TRKtT_{K•••}$	|
ता - - - तांकिट	तिकुतकतरिकिट	तों - - - तळांगु		तरिकिटतिकुतक	तरिकिटता- - -	|
	$C_oKtRKCK$	$TRKtM_{D•••}$	|	KC_oNKTRT	RKCKTRKt	‖
	तांकिटतिकुतक	तरिकिटतों - - -	|	तळांगुतरिकिट	तिकुतकतरिकिट	‖
$T_{K•••}C_oKt$	RKCKTRKt	$M_{D•••}KC$•N		KTRTRKCK	TRKtRDDT	|
ता - - - तांकिट	तिकुतकतरिकिट	तों - - - तळांगु		तरिकिटतिकुतक	तरिकिटतकजणु	|
	RDDTRDDT	$M_{D•••••}T_{K•}$	|	••C_oKtRK	$CKTRKtM_{D•}$	‖
	तकजणुतकजणु	तों - - - - - ता	|	- - तांकिटतिकु	तकतरिकिटतों	‖

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..KC.NKT	RTRKCKTR	KtRDDTRD	DTRDDTM$_{D.}$	....T$_{K...}$ |
--तळांगुतरि	किटतिकुतकतरि	किटतकजणुतक	जणुतकजणुतों-	---ता--- |
	C.KtRKCK	TRKtM$_{D...}$ |	KC.NKTRT	RKCKTRKt ||
	तांकिटतिकुतक	तरिकिटतों--- |	तळांगुतरिकिट	तिकुतकतरिकिट ||
TDDTM$_{D.}$T.	TDDTM$_{D.}$T.	M$_{D.....}$	....TDDT	M$_{D.}$T.TDDT |
तकजणुतों-त-	तकजणुतों-त-	तों-------	----तकजणु	तों-त-तकजणु |
	M$_{D.}$T.M$_{D...}$	..... |	TDDTM$_{D.}$T.	TDDTM$_{D.}$T. || (M$_{D}$)
	तों त तों---	-------- |	तकजणुतों-त-	तकजणुतों-त- || (तों)

KORVAIS (கோர்வைகள்)

The Korvais given below should be practised in three Kaalams. The student should also know the following variations of the expression "Tha Thim Ki Na Thom (त तिं कि ण तों)"

Variations of "Tha Thim Ki Na Thom" (தகிம்கிணதொம் வரிசைகள்)

(1) T R T N D } Khanda Jaathi (खण्डजाति)
त तिं कि ण तों

(2) T R ° T N D } Tisra Jaathi (तिश्रजाति)
त तीं - कि ण तों

(3) T ° R ° T N D } Misra Jaathi (मिश्रजाति)
ता - तीं - कि ण तों

(4) T ° R ° T ° N ° D } Sankirna Jaathi (संकीर्णजाति)
ता - तीं - की - णा - तों

(5) T R ° T ° N ° D } Chaturasra Jaathi (चतुरश्रजाति)
त तीं - की - णा - तों

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Korvais :—

(1) *Adi Tala* — *One Akshara = 4 Syllables*

Laghu (l_4)				Drutham (O)		Drutham (O)	
$T_{\circ}R_{\circ}$	TDDT	$M_{D\circ\circ}T$	RTND	$T_{\circ}TD$	$DTM_{D\circ}$	$_{\circ}TRT$	NDTD
तत्ति -	तकजणु	तों -- त	तिंकिणतों	तित्तक	जणुतों-	- ततिंकि	णतोंतक
$DTM_{D\circ}$	$_{\circ}TRT$	$NDC_{\circ}$	$_{\circ}T_{\circ}T$	RTND	$C_{\circ\circ}T$	$\bullet T\circ T$	RTND (C)
जणुतों-	-ततिंकि	णतोंतां-	-तत्त	तिंकिणतों	तां -- त	- त -त	तिंकिणतों(तां)

(2) *Rupaka Tala* — *One Akshara = 4 Syllables*

Drutham (O)		Laghu (l_4)			
$T_{\circ}R_{\circ}$	TDDT	$M_{D\circ\circ}T$	$_{\circ}TDD$	$TM_{D\circ\circ}$	TDDT
तत्ति -	तकजणु	तों -- ति	- तकज	णुतों --	तकजणु
$M_{D\circ\circ}T$	$_{\circ}R_{\circ}T$	$NDT_{\circ}$	$R_{\circ}TN$	$DT_{\circ}R$	$_{\circ}TND$ (C)
तों -- त	- तींकि	णतोंत -	तींकिण	तोंतत्ति	- किणतों (तां)

(3) *Misra Chapu Tala* — *One Unit = 2 Syllables*

3 units	4 units	3 units	4 units
$T_{\circ}R_{\circ}TD$	$DTM_{D\circ}T_{\circ}M_{D\circ}$	$_{\circ}T_{\circ}TDD$	$TM_{D\circ}T_{\circ}M_{D\circ\circ}$
तत्तित्तक	जणुतोंतत्तों -	- तित्तकज	णुतोंतत्तों --
$TDDTM_{D\circ}$	$T\circ M_{D\circ\circ}TRT$	$ND_{\circ}TRT$	$ND_{\circ}TRTND$ (C)
तकजणुतों -	तत्तों - - ततिंकि	णतों-ततिंकि	णतों-ततिंकिणतों (तां)

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(4) *Khanda Chapu Tala*

One Unit = 2 Syllables

2 units	3 units	2 units	3 units	
TDDT தகஜண	$M_{D\circ}$TDDT தோ-தகஜண	$M_{D\circ}$TD தோ-தக	DT$M_{D\circ\circ}$T ஜணுதோ-ஞுத	
$_{\circ}R_{\circ}$T -தீகி	NDT$_{\circ}R_{\circ}$ ணதோதர்தீ	TNDT கிணதோத	$_{\circ}R_{\circ}$TND -தீகிணதோ	(C) (தா)

(5) *Sankirna Jaathi Korvai* (சங்கீர்ணஜாதி கோர்வை)

Khanda Jaathi Triputa Tala ($\frac{1}{5}$OO)

One Akshara = 4 Syllables

TDDT தகஜண	$M_{D\circ}$TD தோ–தக	DT$M_{D\circ}$ ஜணுதோ-		TDDT தகஜண	$M_{D\circ}$TR தோ - ததி	|
	$_{\circ}$TND - கிணதோ	TR$_{\circ}$T ததீ - கி	|	NDTR ணதோததி	$_{\circ}$TND - கிணதோ	|| (C) || (தா)

———

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LESSON—XXVII

Technique of Solo Play and accompaniment for Music

SOLO PLAY

The Solo Play (தனி) should be given on Mridangam in the following six stages—

Stage (1) :—Vilambita Kaala Tekhas and their varieties.

Stage (2) :—Madhya Kaala Tekhas ānd their varieties.

Stage (3) :—Sarva Laghus and short Moharas.

Stage (4) :—Pharans in Drutha Kaalam, (Fast tempo).

Stage (5) :—A long Mohara. (பெரிய மொகரா).

Stage (6) :—A Korvai repeated thrice followed by a short Mohara to mark the end of the Solo Play.

Technique of Accompaniment for Vocal and Instrumental Music.

The technique of accompaniment for vocal and instrumental music is to be learnt by practice and experience. The following points should be specially borne in mind while accompanying music.

For a good accompanist, it is essential that the Mridangam is kept in perfect condition. The meettu and chaapu sounds of the instrument should be made to be in perfect unison. The Sooji should be applied to the Thoppi in the correct proportion so that the tune of the left side is brought to the Low Sthayee Shadja Sruthi. Thus, the sthayees of the right and left sides should be brought to form a melodious combination.

Maintenance of uniform and appropriate Kaala Pramana (Tempo) is also essential for a successful accompanist. Practising Mridangam Lessons in six Kaalams would help the player to get sound Laya Gnana

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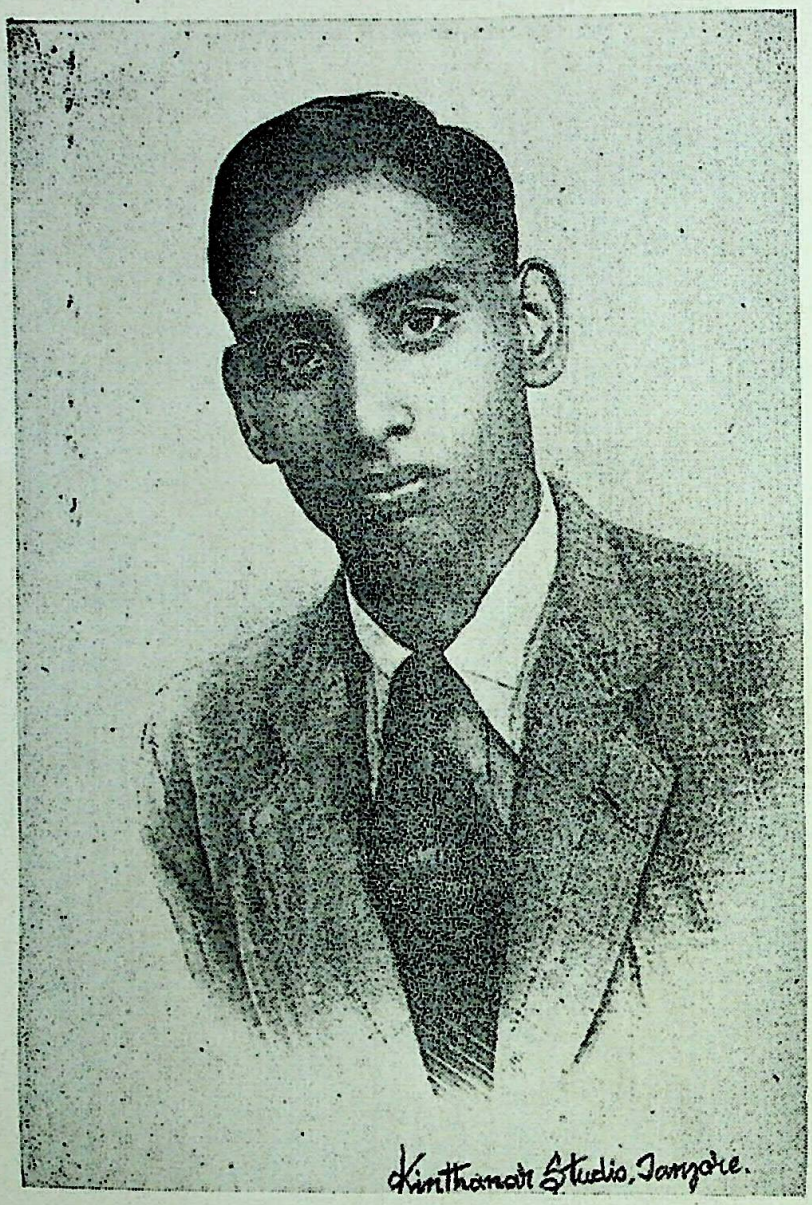

R. Venkatarathnam, B.A. (Hons.)

(*Disciple of the Author and Editor of this Book*)

Fig. 16

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Such practice would also make the fingering perfect and the strokes clear and melodious. The different musicians and instrumentalists maintain different Kaala Pramanas for the same krithi or song. The accompanist should maintain that Kaala Pramana which is maintained by the musician or the particular instrumentalist. The Mridangam Player should not have his own Kaala Pramana. Is is the duty of the accompanist to follow music and help to enhance its melodious and pleasant effect. He should consider himself as an accompanist and not as a "sole Solo Player." He should devote his dexterity in the art to enhance the value of music by using appropriate expressions closely following the music and the Rhythm. Tekhas and Sarva Laghus should be widely used with fine Gumkis and different sets of expressions should be played for the different parts of a krithi. At the end of each part like Pallavi, Anupallavi and Charanam, small but appealing Moharas should be given. It should be carefully noted that the music is never disturbed by the Mridangam player. The sound of the Thoppi should be kept under strict control so that the syllables on the right side are distinctly audible. Moharas and Korvais should be played only at appropriate places so that the music is not disturbed, but made pleasant.

Accompaniment rendered by experts in the art should be attended and closely listened to by a young Mridangam artist and he should not miss any opportunity to listen to concerts given by leading Vidwans.

PART—II
THEORY

(1) Various Parts of Mridangam :

The main parts of the Mridangam are described in Lesson I. According to Sastra, (Science of music), the length of the traditional Mridangam is 48 inches and the circumferences of its right and left sides are 13 and 14 inches respectively. The thickness of the barrel-shaped wooden body of the instrument is 3 inches at the ends and one inch at the middle. The circumference at the middle of the wooden body is 24 inches long.

Various sizes of the instrument have, however, been developed subsequently and there are now instruments of different sizes ranging from 18 inches to 24 inches in length and from 30 inches in circumference at the middle of the barrel-shaped body.

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The two sides are said to represent the Sun and the Moon. The leather belt joining the skins on the two sides is said to represent Vasuki Dhakshaka. The holes on the sides through which the belt passes are said to represent the stars. These holes are called the 'eyes' of the sides. There are sixteen eyes on each side at equal distances. Small wooden rods are also inserted between the wooden resonator and the belt to keep constant tension on the skins on the sides.

(2) **Evolution of Mridangam :—**

It is said that Lord Vishnu played the Mridangam first and handed it over to Sage Narada. The Sage Narada gave it to Nandi, who, after playing it gave to Indra. Indra, in his turn, handed it over to Banasura who took the instrument to Kailasa and played on it before Lord Shivā. The instrument is said to have been brought to Earth by Nandi at the errand of Lord Shiva.

(3) **Making of the Mridangam :—**

The barrel - shaped resonator of the Mridangam is made of any of the following types of wood :—

Sandal wood, Jack wood, Black wood, Margosa wood and Mavilanga wood. In modern times, Jack wood is mostly used for making this part. The right side of the Mridangam consists of three strips or plates of skin called the (i) interior annular strip (called Utkarai Thattu, உட்கரைத்தட்டு), (ii), central circular strip (called the Kottu Thattu, கொட்டுத்தட்டு) and (iii) outer annular strip or Meettu (called the Vettu Thattu, வெட்டுத்தட்டு). The interior strip is made of calf's skin ; the central strip is made of goat's skin ; and the outer strip is made of cow's skin. The skin on the left side is made of goat's skin. The chaattais (leather chains) around the sides are made of cow's skin. The leather belt joining the two sides with the barrel-body is made of buffaloe's skin.

(4) **Pulverized iron paste on the Right Side :—**

A kind of pulverized iron paste is applied to the circular central strip of skin on the right side and it is called the Black Paste (or Sadam or Sorru சாதம் அல்லது சோறு). The paste is formed by mixing iron powder (the powder of a kind of stone called Kittam containing iron) and raw rice (boiled) and is applied to the middle of the

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right side to form a circular black layer. The surface is then rubbed by a soft stone to make it smooth and is allowed to dry. It is this surface that is helpful for producing metallic sound on the instrument. The Paste is applied in sufficient quantity to bring the instrument to the required pitch. The tension on the right side is also effected by tightening the leather belt around the body so that the pitches at the White Ring and the Black Paste are made to be in perfect unison. The work of applying this paste and tightening the belt is done by the Mridangam maker and repairer.

(5) Tuning of the Mridangam :—

The tuning of the Mridangam is in itself an art. It is to be learnt by experience. The sound on the right side is brought to the required pitch within the prescribed range of Sruthis for the instrument by adjusting the tension at all points of the edge of the right side suitably. This is done by striking at the edge points by using a small wooden rod and a stone. By striking at the edge points upward and downward, the Sruthi is decreased or increased, as the case may be.

(6) Origin of Mridangam Syllables :—

The Mridangam strokes are known as Jathis (जति). The term Jathi is used to denote the way in which the stroke is recited vocally. The five Jathis,' 'Tha (त), Thi (ति) Thom (तों) Núm (ंन) and Jum (ंज)" are said to have been evolved from the five faces of Lord Shiva which are known as Thathpurusham, Aghoram, Sathyojatham, Vamam and Eshanam. The other Jathis like " Kina, Thrum, Kitathrum etc." are said to have been evolved from the Damāruka (a drum).

It is also said that the Jathis " Tha, Thi, Thom and Num " emanated from the sound of the foot-ornament of Lord Shiva during his Celestial Dance.

(7) Sangitham and the Main components of Music.

Sangitham is the combination of Githam, Vadyam and Nruthyam (Song, Instrument and Dance). Sangitham, that is music, is an art which pleases the ear. It pleases even the child and non human creatures

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like birds, snakes and animals. Legends tell us how music moved even inanimate objects like rocks. Great Sages like Kabir, Purandara Dasa and Thyagaraja attained Spirituality through their Divine Music. Hence music is called the "Gandhārva Veda.—The Art of the Gods.

Nada (नाद) means sound. It is formed from the combination of Prana (प्राण) and Agni (अग्नि). Nada is the element of music. From Nada arose the Sruthis and from the Sruthis ārose the Swaras (Notes). The Nada that is heārd from Nature is termed as Anahata Nada and the Nadā that is produced by human efforts is known as Ahata Nada. Nāda make music.

Sruthi and Laya are the two main aspects of music. They are the Mother and the Father of music (माताश्रुतिः पिताल्यः)

Swaras are formed from Sruthis. The Sapta Swaras (Seven Notes) are the fundamental Swaras in music. They are Sa, Ri, Ga, Ma, Pa, Da and Ni.

Laya means tempo or speed. There are three fundamental degrees of speed. They are Vilambita (slow), Madhya (medium) and Drutha (quick) Layas.

(8) **Graha :**

The Graha is the starting point of the music in the avarta of a tala. There are two main types of Grahas. They are—Sama and Vishama

(1) Sama (starting music at the beginning of the avarta)

(2) Vishama (starting music at a point other than the beginning of the avarta of a tala).

Again, Vishama is of two types—(i) Atita—starting music before the commencement of the Avarta and (ii) Anagata—starting music after the commencement of the avarta.

(9) An **Akshara** is a unit time—interval in a tala.

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(10) An Anga is a part of a tala. An Anga comprises a prescribed number of Aksharas (See Lesson VIII).

(11) A Tala is a sequence of Angas. (See Lesson VIII). The tala is said to have been evolved from Shiva [Tha (ता)] and Shakti [La (ल)], his consort

(12) There are six Angas belonging to the group of Shadāngas. They are—

	Aksharas	Symbol	Description of symbols
(1) Anudrutham	1	‿	Crescent
(2) Drutham	2	O	Full moon
(3) Laghu	4	।	Arrow
(4) Guru	8	।	Broken Bow
(5) Plutam	12	।	A curve over broken bow
(6) Kaka Padam	16	+	Crow's claw

(13) There are sixteen Angas belonging to the group of Sodasangas. They are—

Anga	Aksharas	Symbol
(1) Anudrutham	1	‿
(2) Drutham	2	O
(3) Drutha Viramam	3	४
(4) Laghu	4	।
(5) Laghu Viramam	5	।‿
(6) Laghu Drutham	6	।O
(7) Laghu Drutha Viramam	7	।४

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	Anga	Aksharas	Symbol
(8)	Guru	8	
(9)	Guru Viramam	9	
(10)	Guru Drutham	10	o
(11)	Guru Druthā Viramam	11	४
(12)	Plutam	12	
(13)	Pluta Viramam	13	
(14)	Pluta Drutham	14	o
(15)	Pluta Drutha Viramam	15	o
(16)	Kaka Padam	16	+

Mode of reckoning Angas:—

(1) Viramam — A beat.
(2) Drutham — A beat followed by a Visarjitā (wave).
(3) Laghu — A beat followed by three counts.
(4) Guru — A beat followed by seven counts.
(5) Plutam — A beat followed by eleven counts.
(6) Kaka Padam — A beat followed by fifteen counts.

(14) Gathi (गति) :—

The term Gathi denotes the number of syllables in an akshara of a tala. There are five Gathis—

Tisra, Chaturasra, Khanda, Misra and Sankirna Gathis associated with the numbers 3, 4, 5, 7 and 9 respectively.

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In tisra gathi, an akshara will cover 3, 6, 12, 24, 48, 96 etc. syllables.

In chaturasra gathi, an akshara will cover 4, 8, 16, 32, 64, 128 etc. syllables.

In khanda gathi, an akshara will cover 5, 10, 20 etc. syllables.

In misra gathi, an akshara will cover 7, 14 etc. syllables.

In sankirna gathi, an akshara will cover 9, 18 etc. syllables.

The term gathi is related to the number of syllables in an akshara whereas the term jaathi (class, जाति) is related to the number of syllables in a Mridangam Expression or to the number of aksharas in a laghu occurring in the Sapta Talas.

By relating the five jaathis for a laghu in the system of Sapta Talas, we have 35, (7 × 5) talas. Again by relating the five gathis to each of these 35 talas we have 175, (35 × 5) talas. Thus we can develop, 175 talas from the Seven Principal Talas by the association of jaathi-gathi variations.

(15) **Gamaka (or Gumki)** is a melody pertaining to the syllable "Thom" on the left side of the mridangam. Varieties of grace (gamakas) can be given to the syllable "Thom" by the forward and backward movements of the wrist on the thoppi.

(16) **Akshara and Matra :—**

There are two kinds of units for reckoning time in music. One is the akshara and the other is the matra. An akshara is equivalent to the duration covered by an anudrutham and a matra is the duration covered by a chaturasra jaathi laghu. The aksharas are used in the system of Sapta talas and the other talas developed from them. The matras are used in more difficult systems of Talas like the "system of 108 talas" which have no Jaathi Bheda (class variation). Thus, the laghu, guru, plutam and kakapadam have 1, 2, 3 and 4 matras respectively. It will be, thus, seen that an anudrutham is of $\frac{1}{4}$ matra.

17. **Percussion Instruments** are "time-keeping" instruments used in music.

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The Ghatam—This is a special kind of pot with a predetermined pitch. This is used as a subsidiary tala vadya in karnataka music concerts.

The Kanjira is a single faced small drum one side of which is covered by the skin of the Udumbu (a scaly reptile), the other side being open. The instrument is kept on one hand and it is played by giving strokes on the skin surface by the fingers of the other hand. This is also used as a subsidiary instrument in karnataka music concerts.

The Moharsing is a small metallic instrument developed from a tuning fork. It is played by the mouth and the hand. It is used as a subsidiary instrument in karnataka music concerts.

Konugol is the art of reciting Jathis (जति) in pleasant manner. The konugolist participates as a subsidiary tala artist in karnataka music concerts.

(18) **Varieties of Indian Musical Instruments**:—

(1) **Stringed Instruments** where the sound is produced by setting vibrations on strings (e.g., Vina, Violin etc.).

(2) **Wind Instruments** where sound is produced by setting vibrations in columns of air in a tube (e.g. Flute, Nadaswaram).

(3) **Percussion Instruments** where sound is produced by the vibration of a stretched membrane or skin, or piece of metal or wood. (e.g. Mridangam, Ghatam, Kanjira, Tabala etc.).

(4) **Reed Instruments** where sound is produced by vibration on reeds (e.g. Harmonium).

Distinguished Mridangam Artists

(i) **Tanjore Narayanaswamy Appa**:—

Tanjore Narayanaswamy Appa was a renowned mridangam player who lived in Tanjore. His performances were thought-provoking and scholarly. Perfect tuning, pleasant strokes and effortless execution were the main features in his performances.

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(ii) **Thukaram :**—Tanjore Thukaram was a contemporary of Tanjore Narayanaswamy Appa. Thukaram shone as a competent mridangam accompanist and his tekhas and gumkis were very pleasant.

(iii) **Sethurama Rao :**—Tanjore Sethurama Rao lived at the beginning of the twentieth century. He was honoured by the Ruler of Travancore State. It is said that Sethurama Rao shone as a good accompanist on the mridangam and that he did not like to give solo play in music concerts.

(iv) **Dasu Swamigal :**—Dasu Swamigal lived at the end of the nineteenth century and at the beginning of the 20th century. He was honoured by the Ruler of Ramanathapuram and is said to have led a luxurious life. It is said that his performances on the mridangam were very classical.

(v) **Mylattoor Krishna Iyer :**—Mylattoor Krishna Iyer was a renowned mridangam player and lived in Tanjore. He shone as an excellent accompanist in kalakshepams and music concerts of the leading artists of his days.

(vi) **Mamundia Pillai :**—Mamundia Pillai belonged to the former Pudukkottai State. He was a renowned kanjira artist and it is under him that the great Dakshinamoorthy Pillai learnt Kanjira. The kanjira is a difficult percussion instrument which is to be played by single hand and Mamundia Pillai was a veteran in this field. He developed new strokes and expressions to attract the audience and soon became a very popular percussionist. He was a master in playing difficult and complicated jathis in his kanjira. He possessed sound laya gnana and was known for his manner of playing variations of "Tha Thim Ki Na Thom" and difficult moharas in his instrument.

(vii) **Alaganambi Pillai :**—Alaganambi Pillai lived in Tanjore. He lived during the early years of the twentieth century and it is said that Alaganambi Pillai had revolutionised the Mridangam field. He was noted for his highly excellent way of following music in pleasant manner. Tekhas, gumkis and the expression "Tha Ka Ju Nu (त क ज नु)" are said to have been very pleasing in his fingering. It is said that he had played mridangam in dance performances, kalakshepams and music concerts. Senior musicians like Ramnad

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Srinivasa Iyengar and Koneri Rajapuram Vaidhinatha Iyer honoured Alaganambi Pillai as an excellent mridangam player. He was a very popular artist in his time.

(viii) **Pudukkottai Dakshinamoorthy Pillai**:—Pudukkottai Dakshinamoorthy Pillai hailed from the former Pudukkottai State near Trichy. He shone as an outstanding percussionist in the early years of the twentieth century. In his early ages, he played ghatam in music concerts. Afterwards, he gave up that instrument and learnt kanjira under Mamundia Pillai of Pudukkottai. Sri Dakshinamoorthy Pillai was very popular and an expert kanjira artist and it is said that he even excelled his master in playing kanjira. He wished to master himself in playing mridangam and hence went to Tanjore where he learnt the art of playing mridangam by hearing the performances of Narayanaswamy Appa. Sri Dakshinamoorthy Pillai became an exponent in the field of playing both kanjira and mridangam. He developed several mridangam strokes and expressions and participated in the concerts of leading Vidwans like Koneri Rajapuram Vaidhinatha Iyer, Srinivasa Iyengar and Tiger Varadachariar. He encouraged rising artists and participated in their concerts as an accompanist.

(ix) **Pakkiri**:—Pakkiri lived in Tanjore and he was a popular mridangam artist. The sound of his meettu and chaapu was very pleasing and he was known for his well-settled manner of play.

(x) **Palni Krishna Iyer**:—Palni Krishna Iyer was a pioneer in the field of playing ghatam. He raised the ghatam to a status of a concert instrument and had participated in the music concerts of all the leading artists of his time.

(xi) **Tinniam Sethurama Iyer**:—Tinniam Sethurama Iyer belonged to Trichy district and lived in Trichy. He expired in the year 1964 and it was under him that the author of this book had his training in the art of playing mridangam. Sethurama Iyer was an exponent in the field of playing mridangam in kalakshepams, bhajans and music concerts. He was also an able teacher in the art.

(xii) **Tanjore Vaidhinatha Iyer** who lived in Tanjore and expired about 25 years ago was a talented Mridangam artist and experienced Guru in that field. Palghat Sri Mani Iyer who is shining as a star in the field

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of playing Mridangam is a disciple of Vaidhinatha Iyer. The scholarly play of Vaidhinatha Iyer in music concerts was unrivalled and he has trained a large number of mridangam players. His service to the cause of teaching the art and editing mridangam lessons is valuable. He was very kind to his disciples and evinced keen interest in training them and making them competent mridangam players. His heart was pure and he was frank in his speech. He is responsible for having developed a distinct style of playing mridangam which is popularly known as the Tanjore style. He was known for his highly traditional and classical way of playing mridangam in concerts.

(xiii) **Palni Subramania Pillai** was a well-known talented mridangam player who expired recently. The soft and melodious strokes in his performances and his masterly way of playing complicated expressions had attracted the listeners all over India. He was also a successful Guru and had trained a large number of mridangam artists. He made his instrument render music along with the vocalist or the instrumentalist whom he accompanied in concerts. Closely following music, he used to enhance the pleasure of the audience by his melodious strokes and attractive pharans and korvais. His demise is an irreparable loss to the music world.

(xiv) Besides the above talented artists in the art of playing percussion instruments, there have been many a number of highly qualified artists in South India. Of them, the following artists are noteworthy :—

(1) Jatka Babu of Tanjore ; (2) Venu Naicker; (3) Kutralam Siva Vadivelu ; (4) Tanjore Ramdas Rao and (5) Venu Chettiar (Venu Chettiar's Dholak was very popular.)

Moharsing Seetharama Iyer was also a well-known artist in moharsing who participated in the concerts of all leading Vidwans of his time. Mannargudi Pakkiria Pillai was a renowned Konugol artist.

It is by the services of such distinguished artists that the art of playing percussion instruments has developed to a wonderful degree of perfection in India. Indeed, the music world will ever remember them with reverence.

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APPENDIX

Pronunciation of Devanagari scripts used in the Mridangam Lessons

Devanagari	Tamil	English
त	த	Tha
ता	தா	Thaa
ति	தி	Thi
ती	தீ	Thee
तों	தோம் or தொம்	Thoam
तिं	திம்	Thim
तीं	தீம்	Theem
तां	தாம்	Thaam
तं	தம்	Tham
त्त	த்த	Ththa
त्ता	த்தா	Ththaa
त्ति	த்தி	Ththi
त्ती	த்தீ	Ththee
त्तों	த்தோம்	Ththoam
त्तीं	த்தீம்	Ththeem
क	க	Ka
कि	கி	Ki
कु	கு	Ku
क्कि	க்கி	Kki
रिं	ரி	Ri
ट	ட	Ta
न	ந	Na
नं	நம்	Nam
दि	தி	Dhi
ण	ண	Na
णा	ணு	Naa
णां	ணும்	Naam
ज	ஜ	Jha
नु	நு	Nu
मि	மி	Mi
गु	கு	Gu
ळां	ளாம்	Laam

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Exercises in pronunciation:—

Devanagari	Tamil	English
तत्तरि	தத்தரி	Thaththari
तित्तरि	தித்தரி	Thiththari
तरिकिट	தரிகிட	Tharikita
तिकुतक	திகுதக	Thikuthaka
तक्किण	தக்கிண	Thakkina
कितति त	கிததித	Kithathitha
तक्किणां	தக்கிணும்	Thakkinaam
तत्तों	தத்தோம்	Thaththoam
तकजणु	தகஜணு	Thakajhanu
दित	தித	Dhitha
तकतिमि	தகதிமி	Thakathimi
नं-किट	நம்-கிட	Namkita
नत्तों	நத்தோம்	Naththoam
न-तांतां	நத்தாம்தாம்	Nathaamthaam
तळांगु	தளாங்கு	Thalaamgu

ERRATA

Page	Location	For	Read
18	last line	squence	sequence
39 & 40	last column	नीं (in each page)	तीं
39	seventh and eighth columns (17th line)	$M_D N_D$	$N_D M_D$
40	last column	$\overline{TD}$	DT
		$\overline{DD}$	$\overline{DT}$
49	lesson (3)	4 Syllables	8 Syllables
63	Fourth line	नतातात	नतोंतोंत
64	third lesson (6th & 7th columns)	M_D	M
83	4th line	Is	It

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PALLAVI RATNA MALA

(IN TAMIL)

BY

Vidwan Tinniam Venkatarama Iyer.

(Published with the Grant-in-aid of the Tamil Nadu Sangitha Nataka sangam)

Pallavis in the 35-Talas are presented in this book.

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